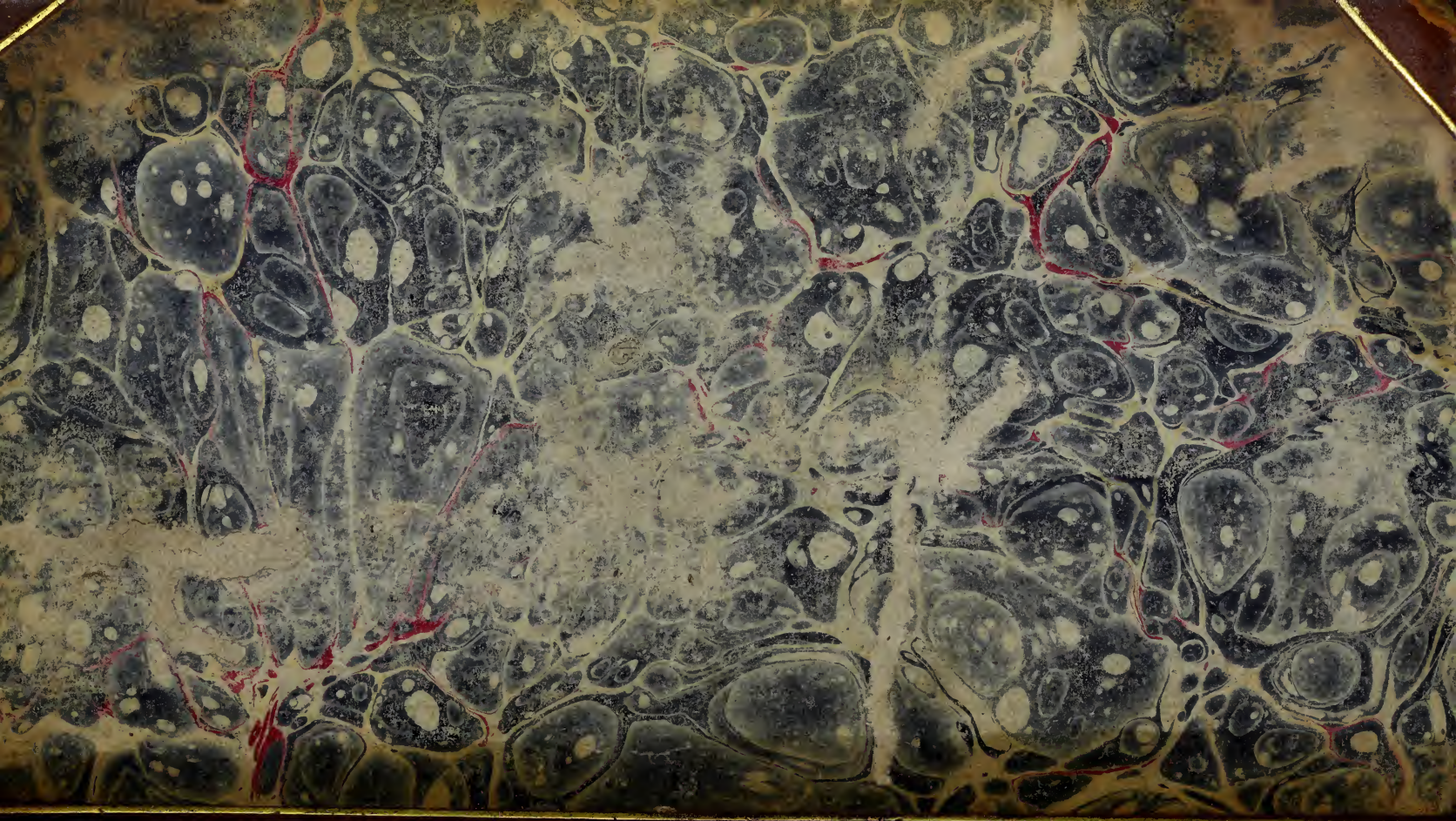

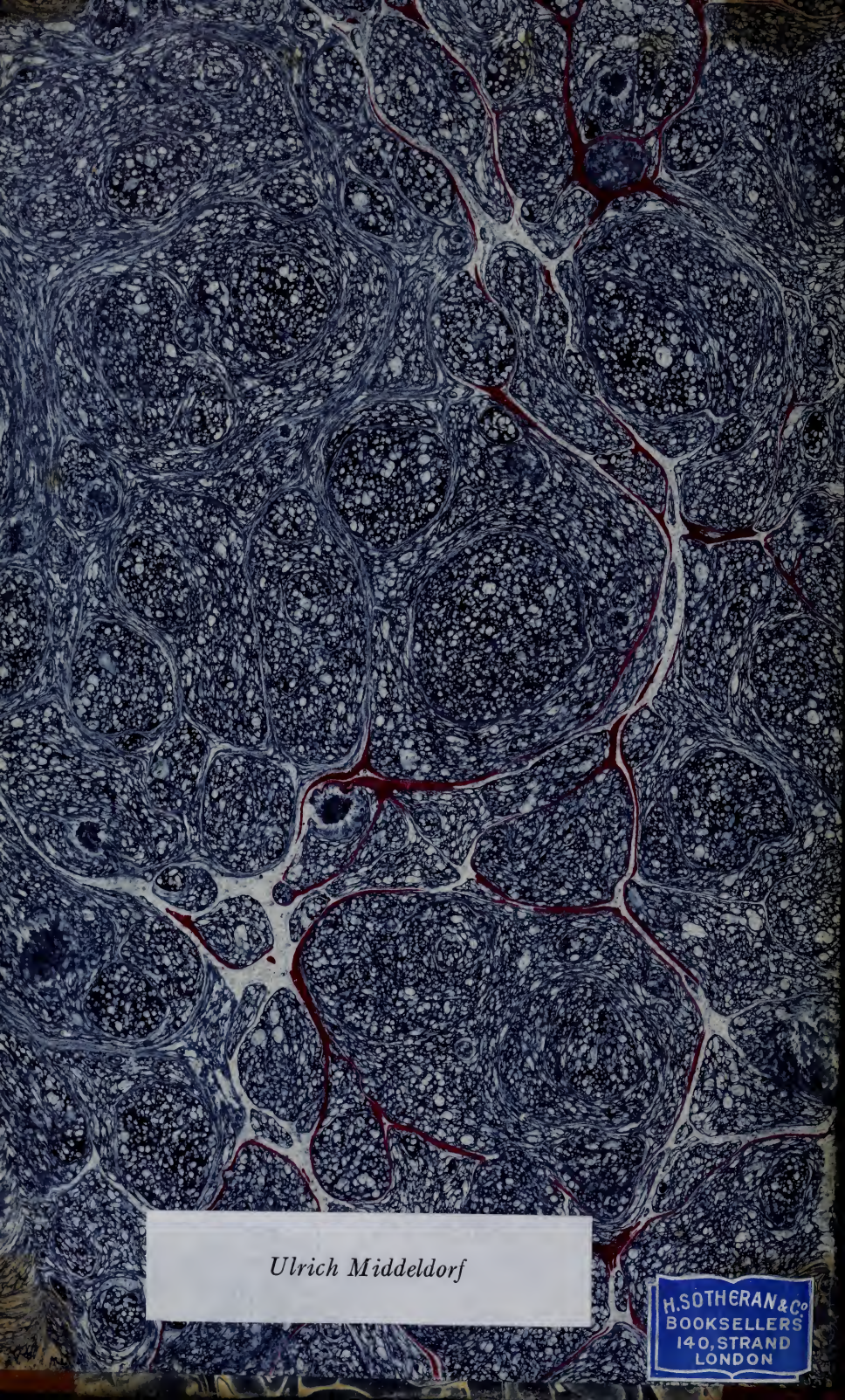
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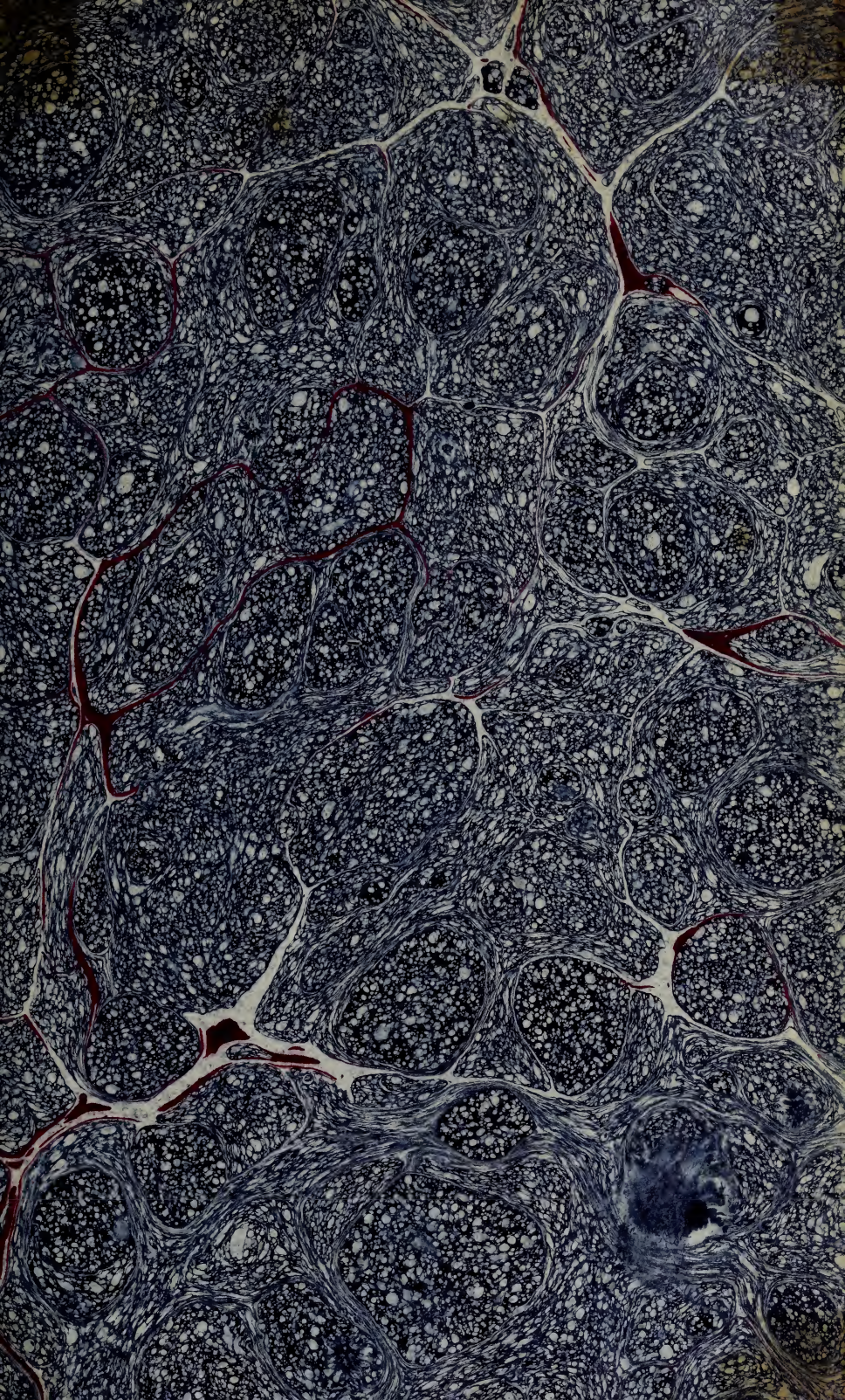

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# TRAVELS

## AFTER THE PEACE OF AMIENS,

THROUGH PARTS OF

# FRANCE, SWITZERLAND, ITALY,

AND

# GERMANY.

By J. G. LEMAISTRE, Esq.

AUTHOR OF A "ROUGH SKETCH OF MODERN PARIS."

---------- Celeberrima per loca vadet. Hor.

IN THREE VOLUMES.

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1806.

# APPENDIX N° I.

## SOME ACCOUNT

OF

# THE PONTINE MARSHES,

BETWEEN ROME AND NAPLES.

# APPENDIX No. I.

## PONTINE MARSHES.

THE Pontine Marshes, situated in the Campania of Rome, eight leagues long by two wide, consisted of a space of ground so inundated and swampy that it could neither be inhabited nor cultivated. The land lost in this manner was estimated at forty-eight thousand French acres, each of five hundred toises (or fathoms) square. These marshes are terminated to the south by the sea, or by lakes of salt water communicating with the sea: to the east, by Monte San Felice, or Monte Circello; the shore of Terracina; the mountains of Terracina, of Sonnino, Peperno, Sezza, and Sermoneta: to the north, by the hills which run from Villetri: and to the west, by the plains of Cisterna.

The waters which fall from the surrounding mountains, and which receive little interruption in their descent, form these marshes. The

Amasino, into which flow many other waters; the Cavatella, a river fed from several springs at the foot of mountains; the Cavata, a bed formed by art, and now broken and increasing the evil; and the Fosso di Cisterna, a rapid torrent; are the principal sources of these inundations; which produce in summer such dangerous exhalations, that even the air of Rome, though at a distance of fourteen or fifteen leagues, is said to be affected by them.

The name of Pontine Marshes, or *Pomptina Palus*, is derived from *Pometia*, which was a populous and considerable city even before the time of the Romans. The neighbourhood was called Ager Pometinus; and thence, Palus Pometina, Pomtina, and at last Pontina.

The Lacedemonians, flying from their country in order to avoid the severe laws of Lycurgus, determined to settle where they should first touch land; and arriving on this coast, built here a temple to Feronia, which is that mentioned by Horace:—

"Ora manusque tuâ lavimus, Feronia, lymphâ."

The country afterwards became so populous, that Pliny counted twenty-three cities within its boundaries: and some of the richest and noblest families of Rome had villas in the environs.

The Romans, as might be expected from their known activity and prudence, endeavoured with much labour and expense to check the overflowing of these waters, which threatened to empoison the air with their exhalations, and to destroy the elegant buildings which then adorned this neighbourhood.

Appius Claudius, three hundred and ten years before Christ, was the first who seriously applied himself to this undertaking. He made the celebrated road over the Pontine Marshes, and formed canals, bridges, and causeways. The wars which ensued prevented the Romans from pursuing the object with the attention it required: the inundation returned: and one hundred and fifty-eight years before the commencement of our era, Cethegus received as a national gift part of this territory, which had been drained from the waters. The works had again been long suspended, when Julius Cæsar undertook the clearing of these marshes: but death stopped the execution of his plans. Augustus meditated the same thing. The emperor Trajan made afresh the road over the Pontine Marshes, and built bridges and houses. In the time of Pliny these works had been deteriorated, and new plans were suggested for draining the land. The great inundation of the marshes began about the time of the fall

of the Roman empire: and Theodoric commissioned Cecilius Decius to take the necessary steps for stopping its career; and he executed the order with successful activity.

In modern times, Boniface VIII. (elected in 1294) was the first pope who paid attention to this important subject. By making canals, the water was drawn off, and the high lands between Sermoneta and Sezza, which remain dry to this day, were thus recovered. In the plains he was not so successful; and the inundation recommenced.

Martin V. (of the house of Colonna), having during the reign of his predecessor superintended these works, on assuming the tiara applied himself with no little zeal to the prosecution of the object. He formed a canal, which still exists, called the Rio Marino, drawing the waters towards the sea, on so grand a scale that it has often been taken for an ancient Roman work. His plan aimed at collecting all the water in this vast reservoir. Death stopped his career.

Leo X. gave these marshes to Julius de Medici, on condition of receiving a certain rent. Lorenzo de Medici drained the lower part; and his descendants possessed this territory sixty-nine years, during which time they made no further attempts towards effecting the draining.

Sixtus Quintus resumed the task, and thus endeavoured to improve the air and augment the revenues of the papal see. He allowed the house of Medici to remain in possession of that part of the marshes which they had saved, and applied himself with much care to the recovery of the remainder. Such indeed was his zeal, that in order more effectually to encourage the undertaking, his holiness for some time took up his abode in these marshes. His progress was checked by the expense which the works created, and by the difference of opinion which arose amongst those whose advice he had asked.

Urban VIII. in 1637, Innocent X. in 1648, Alexander VII. in 1659, Innocent XI. in 1679, Innocent XII. in 1699, Clement XI. and Benedict XIII., at different periods, made attempts at draining the Pontine Marshes; but were severally frustrated in these laudable attempts by the jealousy and interested views of the persons whom they employed.

Clement XIII. (whose name was Rezzonico) entered warmly on the subject, and consulted several learned men, who laid various plans before him; but disputes among his agents, and lastly the low state of the papal funds (impoverished by a year of scarcity, during which his holiness had been under the necessity of purchasing Sicilian wheat at an exorbitant price),

compelled him to relinquish the schemes which he had formed. M. de Lalande visited Rome under his pontificate; and having expressed to Clement how greatly the accomplishment of his original plans would contribute to his *glory*, the pious pope took fire at the use of so heathenish a term, and assured the learned traveler, with tears in his eyes and uplifted hands, that glory never entered into the consideration of the papal see, which was solely influenced to such acts by the desire of promoting the happiness of the flock entrusted to its care.

The last pope, Pius VI., seriously undertook the business, and spent vast sums in the attempt. In 1778 his labors began, and in the following year he employed nearly a thousand workmen, besides building houses, bridges, and dykes. By these means he succeeded in recovering a considerable territory; and the land so drained produced crops in such extraordinary abundance that he was encouraged to proceed, though his plans were attended with an immense expense. He failed in some of his objects; but, on the whole, he has left in the Pontine Marshes an honorable claim to the praises of posterity. There are several valuable farms on the recovered ground; the air is improved; and the posthouses and other buildings erected by Pius VI. tend very greatly to diminish the

gloom which formerly reigned in this territory. The inhabitants have still a sallow and unhealthy appearance.—Among the cattle I remarked buffaloes in great numbers.

For a fuller account of the Pontine Marshes, *vide* Lalande, vol. v., from whose work this statement is principally taken.

# APPENDIX N° II.

## ABRIDGEMENT OF PRINCIPAL FACTS

IN THE

## HISTORY OF NAPLES.

# APPENDIX No. II.

## NAPLES.

NAPLES (in Latin *Neapolis*, and in Italian *Napoli)*, the latitude of which is estimated at forty degrees fifty-five minutes, and the longitude at fourteen degrees twenty minutes east of London, is distant forty-four leagues from Rome, and three hundred and thirty-four from Paris, taking the usual route by Turin, Milan, and Florence; but measuring the distance in a direct line, two hundred and ninety leagues. As the distance from London to Paris is one hundred leagues, or thereabouts, the total number of leagues from the English capital to this place is consequently four hundred and thirty-four, making nearly one thousand three hundred English miles.

The city of Naples is of such vast antiquity that its origin is enveloped in all the mystery of fable. It was formerly called *Parthenope;* some say because Parthenope, one of the syrens celebrated by Homer in his Odyssey, was

shipwrecked on this coast, and built here a city, to which she gave her name; and others, that the Phœnicians founded it, and gave it this name in consequence of the great beauty of its position: and, as M. Lalande well adds, "nothing could be more natural than this supposition, as its situation is certainly the finest in the world." There was another city on the same shore, called *Paleopolis*, or the Old City. The city of Cuma was still more ancient and more powerful than that of Parthenope; and the inhabitants of the former, jealous of the grandeur and beauty of the latter, succeeded in destroying it. It was soon rebuilt by the orders of the oracle, and then received its present name of *Neapolis*, or the New City. These cities of *Neapolis* and *Paleopolis* were united into one by the orders of Augustus.

Naples was long independent, and did not become a Roman colony till the time of the emperors; and even then it continued to be a Grecian city in its customs, in its manners, and even in its language. It was resorted to as a place of luxury and ease by the richest citizens of Rome, and many settled here. Adrian added to the city in the year 130, as did also Constantine in 308.

Alaric, king of the Goths, in 409, after having plundered Rome for three days, marched into

the Campania. Nola was then nearly destroyed; but the barbarians passed near Naples without attacking it.

Genseric, king of the Vandals, came into this country in the year 455. He destroyed Capua even to its foundations; Nola was not spared; the neighbourhood of Naples was laid waste, but the city escaped. At last it shared the fate of all Italy, and was subjugated by Odoacre king of the Herules, who came hither from the further extremity of Germany. Theodoric, king of the Goths, possessed it afterwards, and gave it the title of a county.

When Belisarius came into Italy with the troops of the emperor Justinian, in 536, Naples was the first town which made resistance. After a fruitless siege by sea and by land, he discovered a subterraneous passage, by which he entered the town, which he allowed his soldiers to pillage. The soldiers exercised every kind of cruelty: neither age, sex, nor infancy was spared: a general massacre was committed: and pope Silvester accused him, in terms of severe reproach, of the wanton cruelties which he had committed.

Belisarius afterwards exerted himself, with equal zeal and success, in restoring and repeopling Naples; and it became sufficiently powerful to bear another siege, laid to it by Totila,

king of the Goths, in 542. It then experienced all the horrors of famine. Demetrius, sent from Constantinople to relieve it, was defeated within sight of Naples, and the provisions which he brought with him were taken by the enemy. Naples was at last obliged to yield. Totila, at the entreaty of St. Benedict, treated the conquered with humanity, and only punished the city with pulling down its walls, to prevent in future the possibility of a similar resistance.

Totila was conquered in his turn; and Teia, the last chief of the Goths, experienced the same fate at the foot of Mount Vesuvius; and Italy again became subject to the emperor of Constantinople. The exarchs of Ravenna, who commanded in his name, extended their power as far as Naples.

The Lombards, coming from Austria and Hungary, invaded Italy, and founded in 568 a powerful kingdom, which lasted till the time of Charlemagne; but Naples resisted successfully their attacks, and remained faithful to the emperor of the east: it became a duchy, chose its own magistrates, and enjoyed a kind of independence. The Lombards, after several attempts, at length rendered Naples tributary to their government in 830.

The Saracens, who entered Italy six years after the last-named event, having laid waste

the neighbourhood of Naples, at last entered into alliance with the dukes of that city, and opposed together the power of Athanasius, bishop of the same see. After a long contest with the pope, several excommunications, and some murders, the Saracens were at last driven out of the country, in 914, by pope John X.; who having entered into a league with the princes of Beneventum, Capua, Naples, and Gaieta, waged war in person against the invaders; and having defeated them in a great battle, obliged their forces to retire.

Naples was after this period long subject to internal dissensions, and domestic wars carried on by the neighbouring princes, which it would be tedious to relate; till this kingdom assumed a new form, on the arrival of the Normans, in the eleventh century.

One of the most singular events recorded in history now took place. Forty Norman gentlemen, returning from a pilgrimage to the church of St. Michael on Mount Gargan, were invited by Melon, a Lombard prince, to assist him in delivering the country from the arms of the Greeks, who at this time laid siege to the city of Bari. They complied with his request; and success crowned their endeavours. Having also repulsed the Saracens, who at this time attacked the prince of Salernum, they were en-

treated to settle in the country; and these gentlemen, aided by some other settlers of their nation, by degrees expelled both the Saracens and Lombards, and created a kingdom.

The emperor Henry the Second in the year 1022 was acknowledged sovereign of Naples, Beneventum, and Salernum; and the Norman gentlemen were rewarded for the revolution effected in his favor by their means, and received possessions in Apulia. They afterwards assisted different princes in their struggles for power, and built the town of Aversa, of which one of them became count. Their success induced others of their countrymen to visit Italy; and the three sons of Tancred of Hauteville, among the rest, arrived in the year 1038. The pope and the emperor having opposed the establishment of these new settlers, the former was taken prisoner by Robert Guiscard, a fourth son of Tancred, and at last was compelled to give the investiture of Apulia, Calabria, and Sicily to Onfroi, one of the family, and his successors, on condition of paying homage to the holy see. After extending his dominions by further conquests, this new sovereign left them to his son Roger.—Boemond and Tancred, the nephew and son of Tancred of Hauteville, set out for the crusades in 1096. This Tancred is he whose adventures and amours form the

theme of several poets, and particularly of Tasso.

Roger (second son of duke Roger, who had been employed by the pope in restoring religion in Sicily, and was rewarded by being named hereditary apostolic legate in that island) made himself, in the absence of his elder brother, master of the territories which now form the kingdoms of Naples and Sicily, and at last received the title of king, with the approbation of the anti-pope Anaclet. He surmounted every difficulty, and obliged pope Innocent the Second to confirm his title of king of Sicily. He left his dominions to William, called the Bad. After him, Tancred, natural son of king Roger, was elected, in 1189, king of Sicily, on account of his great personal qualities, though the emperor Henry IV. had claims to the throne, having married Constantia, the posthumous daughter of king Roger. After the death of Tancred, the emperor Henry the Fourth, son of Frederic Barbarossa, became master of the kingdom, and transmitted it to his sons.

Pope Urban the Fourth gave Sicily, in 1265, to Charles count of Anjou and Provence, brother of St. Louis king of France, on condition of his paying an annual tribute to the holy see. Conradin, grandson of Frederic, came over from Germany with an army to re-establish his au-

thority, and was received with enthusiasm by the party of Ghibelines in Italy; but he was taken prisoner by Charles of Anjou, and decapitated by his orders at Naples.

The house of Suabia was now extinct, and Naples became subject to a new race of kings. Charles of Anjou fixed his residence at Naples; and the Sicilians, irritated at the absence of their sovereign, or by some other provocation, committed a dreadful massacre on all the French in the island: the signal for which was the bell which sounded for vespers (on Easter Sunday—29th March 1282). These murders were, in consequence of this circumstance, known by the name of the Sicilian Vespers.

Peter of Arragon then made himself master of Sicily; and that kingdom was separated from Naples till the time of Ferdinand, named the Catholic.

From these two princes (Charles of Anjou and Peter of Arragon) arose those claims which for many years kindled the flames of war between France and Spain. The French were at length driven out of Naples; and that city during two centuries was governed by absent princes,—the kings of Spain being represented by viceroys. The tyranny of these latter occasioned an insurrection in the reign of Philip IV., under the administration of the duke of Arcos,

in 1647. Thomas Annello, a low demagogue, headed the populace. After abolishing the taxes, opening the gates of all the prisons, and burning several houses, they declared their leader "captain-general of the people." For some months he reigned supreme; till at last, his ridiculous conduct disgusted those who had placed him in this elevated situation, and he was destroyed in a church by the mob, whom he had previously harangued from a pulpit in the most fanatical and absurd manner.

The kings of Spain, after this short revolutionary interregnum, continued to be the acknowledged sovereigns of the country; and Philip the Fifth (grandson of Louis XIV. of France) took possession, and reigned six years; till count Daun seized the kingdom of Naples in the name of the emperor Joseph. The house of Austria continued in possession of this kingdom, after that of Bourbon was established in Spain; and by the treaty of Baden, in 1714, the kingdoms of Naples and Sardinia, the Low Countries, and the duchies of Milan and Mantua, were ceded to the emperor Charles VI., as part of the succession of Charles II. king of Spain.

In consequence of the disputes between Spain and the house of Austria, the emperor Charles VI. was compelled, by the treaty of

Utrecht, to cede Sicily to Victor Amadeus duke of Savoy. Philip V., king of Spain, retook this island in 1618; but by the treaty of 1720 he ceded all his rights to the emperor Charles VI., who was acknowledged by all the powers of Europe as king of the Two Sicilies; and king Victor was obliged to take Sardinia in exchange for Sicily.

In the war between the empire and France which commenced in 1733, about the crown of Poland, France took the Milanese; and Don Carlos, son of the king of Spain, and duke of Parma, seized the kingdom of Naples in the following year; which was confirmed to him by the treaty of Vienna in 1737.

From this date, after having been governed for two centuries by absent princes, the Neapolitans saw their sovereign fix his residence within the walls of this beautiful city. He assumed the title of Charles III.; and, among other efforts to promote the happiness of his subjects, encouraged the cultivation of letters; of which disposition he has left a splendid monument in the excavations made at Herculaneum, and in the precious objects drawn thence and preserved by his care. He patronised the liberal arts, commenced the magnificent palace of Casserta, and secured the tranquillity of Naples.

Ferdinand VI., king of Spain, and elder bro-

ther of the king of Naples, died in 1759. Don Carlos succeeding to the former throne, transmitted the latter to his third son, Ferdinand (the eldest being incapable of reigning, and the second destined to the throne of his father), and embarked for Spain the same year.

Ferdinand IV. (the present king), on the departure of his father became sovereign of these kingdoms; of which he continued in uninterrupted possession, till the arrival of the French and the establishment of a revolutionary government. He then, as it is well known, was escorted by the English fleet to Palermo, where he resided with his family, and held his court, while the republicans kept possession of Naples. He returned hither after the victory of lord Nelson, with that admiral; was again obliged to retire to Sicily; and, after the final expulsion of the French, at last came back to this city, on board of one of his own ships, but under the protection of a British frigate.—He married, April the 7th, 1768, Maria Carolina Louisa, aunt to the present emperor, and sister to the late unfortunate Marie Antoinette queen of France, and to the no less famous Joseph II. of Austria. He has had by this princess nine children, seven of whom are still living.

# APPENDIX N° III.

## DESCRIPTIVE AND HISTORICAL ACCOUNT

OF

## MOUNT VESUVIUS.

# APPENDIX No. III.

## MOUNT VESUVIUS.

THIS volcanic mountain is in the shape of a pyramid,—being three leagues round at bottom, without including the surrounding mountains, and but eight hundred and fifty toises (or fathoms) at top.

It is evident, from the authority of ancient writers, that from time immemorial fiery particles were emitted from this mountain: and from the appearance of the country around, and from the lava found under Pompeii and Herculaneum, it is believed that violent eruptions must have taken place long prior to those of which we have any certain knowledge. The first which history records, was in the year 79 of the Christian era; when, on the 24th of August, Vesuvius vomited, with tremendous noise, showers of ashes and stones, which smothered and hid from human sight the towns of Herculaneum and Pompeii. On this occasion the terrified inhabitants of the neighbourhood

fled, and the whole coast was deserted. Pliny, the celebrated naturalist, anxious to see the effects of this singular phenomenon, hastened too near the fatal scene, and was stifled in the attempt. The younger Pliny has given an interesting account of the death of his uncle, in a letter to Tacitus, who requested the particulars in order to insert them in his Annals.

Several other great eruptions ensued, in the years 203, 472, 512, 685, 993, and 1036. That of 472 alarmed all Europe: and the emperor Leo, apprehensive of its effects, fled from Constantinople, though that city is two hundred and fifty leagues from Vesuvius. Till the eruption of 1036, only ashes, stones, flames, and smoke, had been emitted: the mountain then began to vomit up torrents of lava, or melted matter almost in a state of vitrification; of which such quantities are now found in the neighbourhood of Vesuvius, and which continued to fall from it, like rain, in all the future eruptions. It is imagined that in ancient times it emitted the same kind of matter: Virgil, in describing the eruptions of Mount Ætna (probably taken from what he had seen at Vesuvius), exactly paints what we now call *lava*.—

"Quoties Cyclopum effervere in agros
Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos, liquefactaque volvere saxa!"
*Georg.* lib. i.

The years 1040, 1138, 1139, 1306, and 1500, were each witnesses of an eruption of this mountain. But the most terrible of all, after the first in 79, took place on the 16th of December 1631, in the morning, after several shocks of an earthquake, which had alarmed the neighbourhood during the preceding night. Smoke, ashes, and sand issued out of Vesuvius, and covered the whole bay of Naples. Sparks of fire were seen in the middle of the smoke; a noise like thunder was heard; large pieces of stone fell from the summit; and about noon one side of the mountain gave way, with a tremendous crash, and poured toward the village of San Giovanni a Teduccio, half way between Naples and Portici, a torrent of lava, the matter of which had the appearance of black stone half vitrified. The torrent separated itself into seven distinct showers, and fell on seven different parts of this shore,—at San Iorio, at Portici, at Resina, at Torre del Greco, at Torre dell'Annunziata, and at the Madonna dell'Arco. The beautiful villas which formerly adorned the coast were destroyed; and the villages of San Georgio di Cremano and Resina shared the same fate. Of Torre del Greco, and Torre dell' Annunziata, only one third remained. The last effects of this eruption showed themselves by vast torrents of water which rushed from the

mountain, and, inundating the country around, swept away buildings, farms, trees, and men. Three thousand persons are said to have been the victims of this calamity.—Earthquakes followed in quick succession: nor till the 25th of February, in the following year, did the inhabitants venture to return to their desolated villages.

In 1660, 1682, 1694, 1698, and 1701, there were eruptions, but less destructive in their effects. From 1701 to 1737, scarcely a year passed in which either lava or smoke did not issue from the mountain.

One of the most remarkable eruptions was that of 1737. On the 15th of May the first symptoms were perceived; and on the 21st, at night, a vast torrent of lava rushed from the side of the mountain, and did not stop its destructive course till it reached the shore of the sea. It has been calculated, that the lava which fell on this occasion, if piled together, would form a height of 130 toises or fathoms. Quantities of it are seen in the interior of the Carmelite convent at Torre del Greco, the greater part of which building was destroyed by its effects.

The eruption of 1751 was particularly observed by the pere De la Torre, who in his History of Vesuvius has given an accurate

account of its progress. The matter which issued was almost liquid, and in a state of excessive heat. This torrent of burning lava carried along with it every thing which it met, and traversed a distance of four miles in eight hours. It moved in one body, and looked like a wall of glass nearly melted. It stopped on the 29th of November of the same year; but in the May following, its effects might still be perceived; and in approaching the mountain, the traveler felt an usual degree of heat, and a cloud of smoke which almost stopped his breath.

The eruption of December 1754 was not announced by any noise, or by preceding earthquakes. It rushed from two apertures in the mountain, and formed two torrents, which continued to flow till the 20th of January in the following year. One of these torrents formed an almost perpendicular cascade, an hundred feet in height, which looked like a wall of crystal. Other singular effects were observed on this occasion. What was called the Little Mountain, formerly seen on the summit of Vesuvius, was occasioned by this eruption.

In May 1759 part of the Little Mountain gave way. From that date till the month of February in the following year, Vesuvius vomited almost daily quantities of lava.

The eruption of 1760 burst out at the foot of the mountain. During the whole of the year fire fell from the summit, and hot stones flew like rockets in the air. The eruption made a considerable progress, but stopped at last at the distance of half a mile from the sea.

There were eruptions in 1765 and 1766: but the next most important one which history records was that of the 19th of October 1767. In the preceding February, symptoms were perceived of this terrible event; and at length, after seven months' alarm, the earth shook, and the volcano vomited its fire with a dreadful crash. A shower of ashes and hot stones rushed from the side of the mountain; and the lava flowed for six days uninterruptedly. The houses at Naples were covered with a thick pile of ashes; and passengers in the streets were obliged to protect themselves with umbrellas from the matter which incessantly fell. The king was obliged to retire from his palace of Portici in the middle of the night; and the pious Neapolitans endeavoured to appease the divine anger (for of such they believed it to be the effect) by masses and long processions of penitents.

From 1767 to 1778 Vesuvius had constantly its eruptions, either great or small.

In the beginning of May 1771 one of the

most considerable occurred: but as it took one of the former directions, and passed over the old lava, its effects were not so ruinous.

The enormous quantity of matter thrown from the mountain had formed in the crater a new mountain one hundred and fifty feet high, which contributed greatly to diminish the opening at top. In 1778 a great part of this new mountain gave way; and from that time the eye could from the side of the mouth behold the vast furnace at the bottom.

In May 1779 there was a small eruption; which only proved the prelude to that of the following August,—one of the most dreadful ever known, and the most remarkable for the phenomena which it exhibited. For several days the fire raged with such tremendous fury that the end of the world was confidently expected. The sea, reflecting the light of this mighty fire, appeared in flames; while the enormous stones which were emitted from Vesuvius threatened destruction wherever they fell. For several miles around, every human being expected to be buried under a shower of ashes and pebbles. Sir William Hamilton, after giving an exact account of this terrible eruption, adds, "that the sight was such as the human eye never saw before."

At one time the torrent approached the city

of Naples. Heavy smoke threw a mantle of darkness over the greater part of the town; and the smell of sulphur was insufferable. The alarm and confusion became general. Cries and lamentations were heard on every side. The agitation increased. The populace assembled, and demanded the blood of St. Januarius. Torches were stolen from private houses, and applied to light up the images of saints. Robberies were committed; and destruction hovered over this delightful city; when the wind suddenly changed, and the flames took another direction. The popular agitation was then calmed, and order restored. The unhappy peasants of the neighbouring villages, whose cottages had been burned, flocked to Naples, with their children in their arms, and received every possible assistance from their sovereign, whose activity and benevolence were highly conspicuous.

On the 21st of August the eruption ended with a small discharge of lava.

After 1779, nothing particular occurred till the month of October in the year 1784, when flames were emitted from the mountain: an eruption was expected, but did not take place.

The last eruption was in June 1794. The burning lava which issued from the mountain on that occasion destroyed the town of Torre

del Greco, over which a new one is now built*.

Since 1794 there has been no eruption†. It is a favorite saying among the Lazaroni, that Vesuvius growled its displeasure at the arrival of the French, and then, indignant at their victories, was heard no more.

* The following is M. Brieslac's account of this eruption, in his "*Voyage Lythologique dans la Campanie.*"—

"On the evening of the 15th of June 1794, after some preliminary shocks, the base of the cone of Vesuvius opened to the west, and a torrent of lava gushed out. Five small craters were formed in its course, and ejected highly ignited stones with violence and in rapid succession. The lava in six hours flowed three miles; and, after destroying the town of Torre del Greco, ran 362 feet into the sea."

† The newspapers have lately announced an eruption, which is not mentioned, because subsequent to the author's journey.

# APPENDIX No. IV.

## SOME ACCOUNT

OF THE

## PRINCIPAL BUILDINGS, STATUES, PICTURES, AND ANTIQUITIES,

REMAINING

## AT ROME IN THE YEAR 1803;

INCLUDING

*Catalogues of the most admired Works of Art still seen in the Churches and Palaces of that City.*

# APPENDIX No. IV.

## ROME.

ON entering into a detailed account of the city of Rome, I shall begin with speaking of the *Seven Hills* on which it was built, and which are so often mentioned both in ancient and modern history. These hills are called the Palatine, the Capitol, the Celius (or Celian), the Aventine, the Quirinal, the Viminal, and the Esquiline. The Janiculum and the Monte Pincio are not included in the number, as only part of them is within the boundaries of Rome. The Monte Testacio is an artificial mount, formed after the seven hills received their appropriate denominations.

The Palatine, on which were laid the first foundations of Rome, is surrounded by the other six hills; and as the inhabitants increased, they progressively were all included within the precincts of the town; which was thence called *Septicollis*, or the City of Seven

Hills. The Palatine, once so celebrated, has no modern building on it of any importance. It runs the length of the Campo Vaccino, towards the south-west. Though the ground in this spot is high, it evidently forms only part of what was called in the time of the Romans the Palatine Hill. The latter extended itself to the spot where now stands the church of Santa Maria Liberatrice, and the Arch of Titus, and also to the site of San Lorenzo in Miranda, and Santa Maria Nuova. The Palatine had formerly several small hills attached to it; but the whole is so changed at present, by the leveling of high lands and the filling up of valleys, that the Palatine Hill is now only a gentle eminence.

The Capitol, or Capitoline Hill, was the first acquisition made by Romulus after the buildings on the Palatine. This hill is of an oval shape. It has two summits between the Piazza Montanara and the Marcel de Corvi. The one is now occupied by the church of the Araceli; and the other, covered by ordinary houses, is called the Monte Caprino.

Great part of the ancient Capitol has fallen into the adjoining plains; for we know, from the authority of Livy, that it was once surrounded with lofty stone walls, towers, and gates, and formed an almost impregnable cita-

del, enclosing within it several temples and other edifices; but the Tarpeian Rock, which was near the Piazza Montanara, and required neither prop nor support, was not within these limits. The greater part of this precipice has been leveled: a strong cliff of some height still remains, but hidden by a number of houses, near the Piazza della Consolazione; but the rest of the mountain has been buried under the ruins of houses destroyed during the several sieges to which Rome has been exposed, and more particularly by the attack of Robert Guiscard, in the time of pope Gregory the Seventh, when the buildings of the Capitol were entirely destroyed, and all that part of the city demolished which stood between the Capitol and the church of St. John of Latran.

This hill was first called the Saturnian Hill, on account of an ancient city which had been built here and consecrated to Saturn. It next received the denomination of Tarpeian, from a young female killed by the Sabines and buried here; but both these names were abandoned, in the reign of the elder Tarquin, when, in digging the foundations of a temple of Jupiter, a human head was discovered. The augurs, with happy confidence, declared that the skull was a propitious sign, and denominating the spot where it was found Caput Mundi (whence

came the word Capitol), prophesied that it should become the mistress of the world.

The third hill of Rome is the Celius, or Celian, of which the church of St. John of Latran occupies the highest point. The Celius has a long and narrow shape. It begins near the Coliseum, which stands on its western extremity, and extends eastward, with some windings, by the road leading from the churches of St. Clement, St. Peter, and S. Marcellino, to the Porta Maggiore. It ends on one side between the church of St. John and that of Santa Croce of Jerusalem; and extends on the other, towards the west, following the walls of the city, as far as the spot where the Marrana enters Rome; and approaching, with that rivulet, the Aventine Hill, ends near the church of S. Georgio, opposite the Palatine. The spot where stands the Santa Croce of Jerusalem, more properly belongs to the Celian than to the Esquiline; but the Amphitheatrum Castrense, immediately adjoining that church, being within the precincts of the latter, it has been thought expedient to place the neighbouring church also in that division.

The fourth hill of Rome is called the Aventine; on the top of which stands the modern church of Santa Sabina. It is bounded on one side by the Tiber, and on the other by the

Palatine and the Celian Hills. Its extent is considerable, beginning with the Santa Maria in Cosmedin, and ending to the south-west with the walls of Rome, which run beyond the Great Circus, the thermæ of Antoninus, and the Monte Testacio. The Aventine is divided into two small hills, by a plain which commences at the Porta di San Paolo, and ends in the gardens of the Great Circus.

The Quirinal (forming the fifth hill of Rome) begins with Trajan's Pillar, at the spot now called Monte Bagnanapoli; and thence extending itself to the west, passes, through the garden of the Colonna palace, to the pontifical mansion of Monte Cavallo (which is also sometimes called the Quirinal palace), and beyond the ancient Campus Martius; thence stretching itself towards the north, by the palace of Barberini and the church of St. Susannah, ends near the Porta Salara, and near another hill called the Colle degli Ortuli, where now is the Trinita del Monte.

The other side of the Quirinal extends from the Monte Bagnanapoli to the churches of San Caio and San Bernardo, almost in a parallel line with the Viminal, which seems joined to it near San Bernardo; but it is not difficult to discover that the separation formerly was distinctly marked. The thermæ of Dioclesian

(now the convent of the Carthusians) stand in the valley which separates the Quirinal from the Viminal Hill; the ground of which is now so much raised, that the ancient pavement of the thermæ is eight feet lower than the present surface. The Quirinal had formerly several eminences, but they have all been leveled; particularly one in the garden of Colonna, which pope Urban VIII. ordered to be destroyed, because it commanded (and consequently interrupted the privacy of) his palace.

The Viminal was the sixth hill of Rome. The most remarkable object which it now possesses is the church of San Lorenzo in Panisperna, situated in the street which runs from the Pillar of Trajan to the basilick of S. Maria Maggiore. Its form is long and narrow. It begins with the church of the Madonna de Monte, three hundred feet to the north of San Francesco di Paolo, and runs towards the west, opposite the Quirinal, as far as the thermæ of Dioclesian, where these hills now appear to join. On the east it spreads itself in a parallel line with the Esquiline Hill; whence it is separated by the street called by the ancient Romans *Vicus Patritius*, running from the church of San Lorenzo in Fonte, which is near the Suburra, as far as the Santa Pudenziana.

The Esquiline was the last but the largest of the Seven Hills. On it we now see the great church of S. Maria Maggiore, and that of the Santa Croce. The Esquiline runs parallel with the Viminal Hill, near the church of San Lorenzo in Fonte, and the street now called the Suburra,—extending, from east to west, from San Francesco di Paolo as far as the Trophies of Marius and the spot where ends the Viminal. The Esquiline bends towards the west on the Quirinal side, and, passing under the church of San Pietro in Carcere, approaches the Coliseum opposite the Celius. It bends again towards the south between San Giovanni and Santa Croce; and ends near the walls of the city.—This hill had formerly several elevated spots, vestiges of which remain.

The Janiculum, as was before observed, having but a small portion of it within the precincts of Rome, did not form one of the Seven Hills. Ancus Martius added it to the town, to prevent its being inhabited by a hostile nation. When elections were holden in the Campus Martius, a detachment of soldiers used to guard the Janiculum, in order to prevent a surprise from that quarter. Ancus Martius first peopled this hill with some tribes from Latium, whom he had subdued. The inhabitants of Villetri were next sent hither, in atonement

of a rebellion; and those of the Campania received the same judgement, for having taken arms for Hannibal.

The Janiculum, according to the authority of Virgil, was the spot where Janus built a city, while Saturn established his on the Capitol:—

"Hanc Janus pater, hanc Saturnus condidit urbem:
Janiculum huic, illi fuerat Saturnia nomen."

The name of Janiculum sometimes included the Vatican, and both sometimes were called the Vatican.

I have had two views in sending you this long account of the hills of Rome, which I have principally taken from M. Lalande's work. I wished to satisfy your curiosity about spots rendered so celebrated by the frequent recurrence of their names in ancient and modern story, and to enable you, in perusing the following sketch of Rome, to compare the present with the past situation of these places.

I ought, before I proceed, to guard you against an error into which persons who have never seen this city are frequently led. In consequence of the great renown of the Seven Hills, they suppose that Rome stands on an eminence. The reverse is the fact; and it is difficult for any town to be more completely in a plain. There are, indeed, some eminences

still left *, but the highest inhabited point scarcely exceeds the Ludgate Hill of London. To point out the hills of ancient Rome is one of the professional duties of the antiquarians (who act as ciceronis to such foreigners as can afford to employ them): whence you will conclude that these once boasted mountains are no longer very conspicuous objects.

### *River Tiber, and Bridges over it.*

After mentioning the Seven Hills of Rome, I

* The following is sir George Shuckburgh's account of the present height of some of the most remarkable parts of modern Rome. According to the same authority, the level of the river Tiber is thirty-three feet above that of the Mediterranean;

| | Above the Tiber. Feet. |
|---|---|
| The top of the Janiculum, near the Villa Spada, | 260 |
| Aventine Hill, near the priory of Malta, | 117 |
| The Forum, near the Arch of Severus, where the ground is raised twenty-three feet and a half, | 34 |
| Palatine Hill, on the floor of the imperial palace, | 133 |
| Celian Hill, near the Claudian aqueduct, | 175 |
| Esquiline Hill, on the floor of S. Maria Maggiore, | 154 |
| Capitol Hill, on the west end of the Tarpeian Rock, | 118 |
| On the Strada Dei Specchi, in the convent of St. Clare, | 27 |
| On the union of the Viminal and Quirinal Hills, in the Carthusians' church, Dioclesian's baths, | 141 |
| Pincian Hill, in the garden of the Villa Medici, | 165 |
| Top of the cross of St. Peter's church, | 502 |
| Base of the obelisk in the centre of the peristyle, | 31 |

ought perhaps to say something of the river Tiber. It derives its name from Tiberinus, a king of Alba, who was drowned in it; and its original source is found in the middle of the Apennines. After receiving forty-two small rivers, or torrents, in its course, and passing over a distance of one hundred and fifty miles, it flows into the Mediterranean, at a place called Fiumicino, eighteen miles from Rome. Its waters are thick and muddy, but are said not to be unwholesome. This river passes through Rome in the western part of the town. After great rains, the Tiber sometimes overflows its banks, and inundates both the neighbouring country and parts of the city.

Eight bridges were formerly seen over this river; three of which have been destroyed: of the remaining five, the first which one meets with, in going to Rome from Florence, at a distance of only two miles from the former, is *Ponte Molle*. This bridge, which bore originally the name of Æmilius, and next of Milvius, by corruption, was destroyed at the famous battle which Constantine the Great gained against the tyrant Maxentius. Nothing remains of the old bridge, but the tower built by Belisarius in order to prevent the Goths from crossing the river, and the foundations on which pope Nicholas V. had it rebuilt.

Over this bridge passed the Flaminian Way; called so from Caius Flaminius the consul, who in the 533d year of the city ordered it to be constructed. This road was ornamented on both sides with magnificent mausoleums, which have been destroyed. In the year 1674 a sepulchral chamber was discovered, called Naso's Sepulchre*, and supposed to be the tomb of Ovid.

Having traversed this bridge, and passed by some public and private edifices, the traveler arrives at the

*Porta del Popolo,*

by which I originally entered Rome, and with which I shall begin this account.

When the emperor Aurelian enclosed the Campus Martius with walls, this gate was built. It was originally called the Flaminian Gate, and stood at some distance from its present position. After several centuries had elapsed, it was found necessary to remove it to the spot where it now stands; and it then received the name, which it has ever since borne, of Porta del Popolo. It was rebuilt by pope Pius IV., in the year 1562, under the directions of Michael Angelo; and is now the principal and

* For a full account of this mausoleum, see M. Lumesden's "Antiquities of Rome," App. No. I.

handsomest entrance of Rome. It is ornamented with four marble pillars of the Doric order, placed on handsome pedestals. Between these pillars are the statues of the apostles St. Peter and St. Paul. The interior *façade* of this gate is ornamented with Doric pilasters; which were added, under the eye of the chevalier Bernini, by order of Alexander VII., in honor of the arrival of the celebrated Christina queen of Sweden.

The following is the inscription which appears on the outside of the gate:—

Pius IIII. Pont. Max.
Portam in hanc amplitudinem extulit,
Viam Flaminiam
Stravit anno III.

*Church of Santa Maria del Popolo.*

The next object of curiosity is the church of *Santa Maria del Popolo.* Besides the chapel decorated with the paintings of Raphael, and with the statue made by him, which I mentioned in my first letter from Rome, it is celebrated for one of the best pictures of Carlo Maratti; the subject of which is, the Conception. It has escaped the grasp of France, and is extremely beautiful. There are other things in this church which deserve being noticed; but were I to dwell on every object of curio-

sity, my account would never end: I therefore proceed to speak of the

*Obelisk of the Piazza del Popolo.*

This superb pillar, seventy-four feet high, was brought from Egypt by order of Augustus Cæsar; and being placed by him in the great circus, was called originally by his name. After being lost and buried for some centuries, it was discovered under ground, near the Piazza of St. John of Latran, in the year 1589, by pope Sixtus V.; who ordered it to be repaired, and placed in its present situation, under the superintendance of the chevalier Fontana. It consists of one block of oriental granite. It is ornamented with hieroglyphic or Egyptian characters, supposed to be the symbols of the mysteries of eastern mythology. The cross which stands above is thirteen feet high, and the pedestal five-and-twenty; so that the total height of the obelisk is one hundred and twelve French feet.—The fountain near it, was made by Fontana.

The Piazza del Popolo is also adorned with two handsome churches, the *façades* of which are uniform. One of these, the

*Santa Maria dei Miraculi,*

is of a circular form, and much admired for the

symmetry of its proportions. The cupola is handsome: and besides some fine tombs, I remarked, in the principal chapel, four beautiful pillars, and some figures of angels admirably executed.

The other church, called

*Santa Maria di Montesanto,*

is larger than the one which I have just mentioned, and has six chapels adorned with fine pictures. The first of these boasts of paintings by Salvator Rosa; which have been allowed to remain here notwithstanding the visit of the French, and which are still in good preservation. The pictures in the third chapel by Nicholas Berettoni, the favorite pupil of Carlo Maratti, are completely spoiled. The principal altar is decorated with fine marble, and four pillars of much beauty. In a chapel to the right of this is a group of St. Francis, St. James, and the Madonna, by Carlo Maratti.

*The Strada di Corso,*

formerly the Flaminian Way, over which the Roman conquerors passed in their triumphal entries, was in the time of the ancients ornamented with appropriate arches. Since the reign of pope Paul II., horse-races have been exhibited here, and it consequently exchanged

its former for its present name. This street, the finest in Rome, and more than a mile long, is remarkable also for the magnificent palaces and churches centred here; the *façades* of which add much to its beauty.

Of these, the first object of notice is the

*Palazzo Rondinini.*

This I was prevented seeing, as I was informed at the house that the proprietor was dead, and the *custode* did not attend for the purpose of showing it.

*The Church of Jesus and Mary*

draws the attention of strangers. Its principal ornaments are, a picture in a chapel to the right, by Guido, esteemed one of his best works; and the ceiling, and a picture over the altar in the *sacristie*, by Lanfranco.

*The Church of San Ambrogio and San Carlo*

is a large and handsome edifice, decorated with Corinthian pillars, with statues and pictures. It is particularly celebrated for a *chef-d'œuvre* of Carlo Maratti, over the principal altar, the subject of which is, the Eternal Father, the Virgin, St. Charles, and St. Ambrose. This fine picture retains its old situation, and is uninjured.

From the church of San Ambrogio and San Carlo I proceeded to the

*Palazzo Ruspoli.*

This palace has suffered more than the generality of private houses at Rome from the effects of the late disturbances,—the republicans having appropriated it to their immediate use. The stairs are esteemed the most beautiful in Rome; and in the fine suite of apartments above I admired the roof of the principal saloon, painted by Zuccheri; and the busts of Roman emperors, which still stand in the niches of the room. There is also remaining a good picture of Joseph and Potiphar's Wife.

In the rooms below the French held their criminal tribunal; and I viewed, not without some degree of horror, a spot where virtue and innocence often found no refuge from the wanton cruelty of victorious power. I saw, in one of the rooms, ancient statues of Bacchus, of the emperor Adrian, and of a Roman consul; in another, some ludicrous al-fresco paintings, by Lucatelli; and in a third, some very pretty sea-views, with which the walls are decorated.

The house is spacious, and must, before the misfortunes of modern Rome, have been highly worthy of notice. Even in its present state it deserves a visit.

In the church of

*San Lorenzo in Lucina*

is still seen, over the principal altar, the beautiful and justly-esteemed picture of Christ Crucified, by Guido Reni. This church has also many other good pictures, and it contains the remains of the celebrated French painter Nicholas Poussin, who was buried here in the year 1665.

In the ancient church of

*San Silvestro in Capite*

I admired the ceiling, painted by Giacinto Brandi, which is still fresh and beautiful. It also possesses several good pictures in the different chapels; particularly those by Trevisani. This church stands on the spot which the *Odeum* and the *Stadium* occupied, and which were built by Domitian, at some little distance from his Naumachia.

The church of *Santa Maria* has been destroyed.

*The Palazzo Chigi,*

which I next visited, is a magnificent palace, belonging to the prince whose name it bears. The staircase is spacious and beautiful. The house is still rich in statues and pictures, though some of the latter were sold during the public

calamities. Among the latter, I ought perhaps to mention the Little Cupid pulling the Ear of a Wild Boar, by Albani; the Head of the Virgin in Sorrow, by Guercino; the half-length figure of a Woman holding a Vase, by Leonardo da Vinci; the Battle Scenes (one of which was by Pietro di Cortona, and the other by Salvator Rosa); a Bacchanalian Female, by Romanelli; Jupiter attended by Fortune, from the pencil of Carlo Maratti; the fine picture, by Barrocci, of a group of Children; the Landscapes by Claude Lorraine; and the St. Peter and St. Paul of Domenichino. All these precious works, which formerly adorned this palace, have been sold.

Having thus specified its principal losses, I shall proceed to mention the treasures which the Palazzo Chigi still possesses.

Of statues and pictures there remains an abundant number; and amongst them are several of acknowledged reputation. I add a list of those objects with which I was most pleased.

A little Child, in marble, by Bernini; St. Peter curing the Lame, by Pietro di Cortona; an old al-fresco painting of the Three Graces; St. Francis, by Baciccio; the same subject, by Guercino; S. Antonio, by Benvenuto Garofalo; St. John in the Desert, by Hannibal Caracci; the Transfiguration, by Benvenuto Garofalo (in the

style of Raphael); the Magdalen, by Guercino; the Four Evangelists, by Doso di Ferare; a fine ancient statue of Apollo; a charming Grecian statue of Venus, and a Mercury (the head of which was lost, and a modern one substituted by Canova); the Flagellation, by Guercino; a Magdalen, by Rubens (somewhat injured by damp); a Philosopher disputing with a Satyr, by Salvator Rosa; two celebrated pictures by Titian (now almost spoiled); a dead Christ, by M. A. Caravaggio; St. Francis (the same subject painted on both sides of the canvas—much injured), by Guido; a Bacchante and a Satyr, by Rubens; St. Augustin relieving the Poor, by Guercino (a most admirable picture); Dead Christ, and the Madonna in Grief, by Guido Reni—(Little angels are seen licking the wound of our Saviour. A charming picture); St. Bernard, by Andrea Sacchi; Divine Knowledge, by Andrea del Sarto; Jesus Christ with a Crown of Thorns, by Bassano; Bacchanalians, by Carlo Maratti.

And on the second floor—

(In a beautiful cabinet) Diana and Endymion, by Baciccio; unfinished drawings of the "Battles" in the Vatican, by Giulio Romano, from a design of Raphael; two colored Heads, drawn by Raphael; a Landscape, by Mengs; Drawings, by Pietro di Cortona; a Sketch, by

Guercino, of his Child and Himself; a Drawing, by Domenichino, of the Death of St. Cecilia, intended for the church of S. Ludovico di Francesco; Birds in mosaic (very ancient); a Landscape, by Salvator Rosa; several pictures by Guercino.

Altogether, this palace possesses innumerable objects deserving the attention of strangers.

On one side of the Palazzo Chigi stands the

*Piazza Colonna,*

which derives its name from the celebrated column of Antoninus. This beautiful monument of Roman grandeur was erected, by order of the senate, in honor of Marcus Aurelius Antoninus. Though somewhat injured by lightning, and less in size than the Pillar of Trajan, it is esteemed one of the most admirable relics of antiquity. It is of the Doric order; was formed of twenty-eight blocks of white marble; and around it are represented, in bas-relief, the victories of Marcus Aurelius over the Marcomanni*. Within is a staircase, affording an

* I copy from Goldsmith's Roman History the following account of this war:—

"In this scene of universal tumult, desolation, and distress, there was nothing left, but the virtues and the wisdom of one man alone, to restore tranquillity, and bring back happiness to the empire. Aurelius began his endeavours by

easy ascent to the summit of the pillar; whence an extensive view of Rome and the environs is enjoyed.

After examining this column, with all that interest which such an object excited, I proceeded to the

*Palazzo di Monte Citorio.*

The eminence on which this fine palace stands was called Citorio, or Citatorio, because it was here that in the time of the ancient republic the heralds used to call or cite the citizens to give their votes in the nomination of magistrates. The palace, originally begun by the family of Ludovisi, was finished, under the care of the chevalier Fontana, by pope Innocent the

marching against the Marcommanni and Quadi, taking Varus with him, who reluctantly left the sensual delights of Rome for the fatigues of a camp. They came up with the Marcomanni near the city of Aquileia; and, after a furious engagement, routed their whole army: then, pursuing the fugitives across the Alps, overcame them in several contests; and at last entirely defeating them, returned into Italy, without any considerable loss."—*Goldsmith's Roman History,* vol. ii.

It is asserted, in the modern inscription placed on this column by Sixtus V., that Marcus Aurelius dedicated it to his predecessor in the government, by whom he was adopted, Titus Antoninus Pius.—*See* Mr. Lumesden's reasons, which seem conclusive, for not believing the assertion. *Antiquities of Rome.*

Twelfth, who established in it several public offices. At the end of the court-yard there is a fine fountain, which falls on a basin of granite; and near it lies an ancient pillar of beautiful marble, found in the Campus Martius by the last pope, by whose order it was brought hither.

In the Piazza di Monte Citorio stands the

*Solar Obelisk of Augustus**,

fifty-five feet high, without counting the pedes-

* For a full account of this obelisk, consult M. Lumesden's "Antiquities of Rome." In his time it was not yet repaired: *vide* p. 255. *et seq.*

Of the use made of such obelisks, he justly observes, that "they served as astronomical instruments, with which they observed the course of the sun; and for this reason were generally dedicated to that planet.

"It was for the same purposes," he adds, "that Augustus employed this obelisk. It was the gnomon, not of a sun-dial, as some call it, but of a meridian dial, which he caused to be delineated in the Campus Martius. Pliny the elder*, who had often examined this meridian line, could not be mistaken in its use.

"To the obelisk," says he, "which is in the Campus Martius, Augustus added a wonderful use, in order to find out the different shadows projected from the sun, and thereby the different lengths of the days and nights. For this purpose he caused a pavement to be laid, according to the dimensions of the obelisk, to which the shade would be exactly equal at the sixth hour of

* Pliny, *Hist. Nat.*, l. xxxvi. c. 10.

tal, which is itself eleven feet from the ground, and on which appears the dedication of Augustus in honor of the sun. The obelisk is of red granite, and decorated with hieroglyphics. It was found at first under the court-yard of the Palazzo della Vignaccia, where it long lay neglected and broken; till Pius VI. ordered it to be repaired, and placed in its present situation. Its ancient history is this. It was originally erected at Heliopolis, by Sesostris king of Egypt: whence it was brought to Romé by

the day (*i. e.*, mid-day) of the winter solstice, and would gradually decrease every day, and then again increase: all which was showed by rules on lines of brass let into the stone,—a thing deserving to be known, and worthy of the fruitful invention of Manilius the mathematician. To the top he added a gilded ball, the shade whereof might be collected vertically in itself; whereas otherwise the top of the obelisk would have cast a shadow too broad to be reduced within any rules. The hint of this contrivance is said to have been taken from the sun shining upon a man's head. This observation has not now answered for almost thirty years: upon what account is uncertain; whether because the discordant course of the sun itself, and of the heavens, has by some means been changed; or the whole earth has been a little removed from its centre, which I hear has been observed likewise in other places; or that, either by reason of the earthquakes which have shaken the city, the gnomon (obelisk) has inclined a little on one side; or, through the inundations of the Tiber, has sunk down somewhat lower,—though to prevent this inconvenience the foundations are said to have been laid as deep in the earth as the load upon it is high."

Augustus, by whom it was raised in the Campus Martius.

In the little church of *San Bartolomeo des Bergamasques* the only thing worth seeing is a picture of the Virgin by Guido, which is holden in much veneration by all pious catholics.

In the *Palazzo Niccolini* there is nothing left deserving the attention of strangers.

After visiting several churches, which I shall not name, as I found in them nothing likely to interest, I went to the *Palazzo Sciarra Colonna;* the *façade* of which displays a fine style of architecture.

Under the piazza in which stands this palace were found, in the year 1641, fifteen feet under ground, some remains of the pavement of the Flaminian Way, which here united with the *Via Lata.* Some pillars and golden medals were also discovered. From the inscriptions on the latter, it is conjectured that the arch of Claudius must have stood on this precise spot.

In the Piazza di Pietra appear the remains of the *Portico of the Temple of Antoninus Pius.* Eleven Corinthian pillars, thirty-nine feet high and four feet wide, are still standing, and form

the front of the modern Custom-house. Within the court belonging to this building I saw the vestiges of a brick edifice, supposed to have been the interior architecture of the temple already mentioned. This fine ruin is supported by a modern wall.

*The Church of St. Ignatius of Loyala,*

whither I next went, has a magnificent front; and the interior is equally splendid,—richly painted and gilt, and filled with pictures and other objects of curiosity. This church was built by the cardinal Ludovisi, nephew of pope Gregory XV., from a design of the celebrated Domenichino. The Jesuit Pozzi painted the ceiling, the tribune, and the picture in the first chapel to the right,—which is also decorated with two fine ancient pillars. In the second chapel is a picture of Joseph, by Trevisani. In the third appears a picture of St. James, by Pozzi. The fourth is a magnificent chapel, decorated with Grecian pillars, and rich in marbles and gilt bronze, designed by the same Pozzi. Over the altar, between four superb pillars, a bas-relief, by M. Legros, representing S. Ludovico Gonzaga, deserves notice. An urn containing the ashes of the saint, is seen under the altar, decorated with lapis-lazuli.

The tomb of Gregory V., which is next

shown, is extremely rich; and below it is the family vault of the Ludovisi family.

Near the *sacristie* I saw and admired four statues, of Faith, Hope, Charity, and Religion.

It would be tedious to relate any more particulars of this church. I shall only mention, that the pillars with which it is supported are of beautiful marble; and that the whole edifice, which has not suffered by the revolution, is grand, and suited to the ideas we entertain of the riches of the order of Jesuits, to which it belonged.

*The Palazzo Simonetti*

immediately adjoins. The *façade* is magnificent, having sixteen windows in each row. This palace, long the seat of splendid hospitality, while inhabited by the cardinal de Bernis, has nothing left within it which a stranger would wish to see.

*The Church of San Marcello*

has a fine front, the work of Fontana. In the chapel of the Crucifix there is a ceiling painted by Daniel di Voltera, now much damaged. In the fourth chapel to the left I saw a picture of the Conversion of St. Paul, by Frederic Zuccheri; and some al-fresco paintings by his brother Thadeus. The latter are much injured by the damp.—There are also some other statues and pictures which merit attention.

*The Church of Santa Maria in Via Lata,*

which derives its name from the ancient Way, is much respected by all pious catholics, because it is said to be built on the spot where once stood a little inn in which St. Peter, St. Mark the Evangelist, St. Paul the Apostle, and other saints lodged, when they came to Rome to convert the Gentiles; and where water miraculously appeared as they began to baptise. —This church has a fine *façade;* and the inside, though not large, is decorated with beautiful pillars of the Corinthian and Composite orders.

*The Roman College*

is one of the finest and largest palaces of this city. Its exterior has a commanding appearance; and within, a spacious court is surrounded with two galleries, containing the library, lecture rooms, and museum of this seminary; which is considered as the university of Rome.

From the Roman College I proceeded to the

*Palazzo Doria,*

belonging to the celebrated and wealthy family of that name, and which is now inhabited by its noble owner, who since the revolution has

not returned to Genoa. This mansion is spacious; of admirable architecture; and adorned with three *façades* of different structure; one of which commands the piazza of the Roman College, the second the Strada di Corso, and the third the piazza of the Venetian Palace. The staircase which leads to the vast suite of apartments of which this house consists, is large and beautiful.—I add an account of the pictures.—

In the first room are much-esteemed landscapes by Gaspard Poussin, and a ceiling painted by the same artist, the subject of which is Iphigenia taken to Heaven by Venus. In the other apartments I saw the following pictures, most of which are by the best masters, and all in high preservation:—

Landscapes, in oil, by Gaspard Poussin (extremely beautiful, particularly the Ponte Lucano, on the road to Tivoli); a Turk on Horseback, by Castiglioni; the Marriage of St. Catherine, from the Florentine school; a Holy Family, by Andrea del Sarto; the Deluge, by Luca Giordano; another picture of a Turk on Horseback, by Castiglioni; Landscapes, with figures of Loves, by Albani; Galatea, by Lanfranco; Noah's Ark, by Bassano; Endymion, by Guercino; Portrait of Machiavel, by Bronzino; a Holy Family, by Francesco Mola; a

Dead Christ, by Paul Veronese; a Female Head, by Titian; a Holy Family, by Benvenuto Garofalo (extremely beautiful); Cain and Abel, by Salvator Rosa (an admirable picture); Portraits of Bartole and Balde, two celebrated lawyers, by Raphael; La Pieta (a Dead Christ in the arms of the Virgin), by Hannibal Caracci; an Old Woman, by Vandyck; Narcissus admiring himself, by Guido Cagnacci; Hagar and Ishmael, by M. A. Caravaggio (a charming picture); Rubens and his Mother, by Rubens; the Sacrifice of Abraham, by Castiglioni; Semiramis combing her hair, by Paul Veronese; Icarus and Dædalus, by Albani; Jupiter and Juno, by Guido Cagnacci; Roman Charity, by M. Valentin; St. Jerome, by Spagnoletto; the same, by Palma Vecchio; the same, by the chevalier Calabrese; the same, again, by Spagnoletto; an Old Man, by Caravaggio; the same, by the same; the Nativity, by Bassano; a Tavern-Keeper, by M. A. Caravaggio; a little Landscape, by Salvator Rosa; &c. &c.

The following are in the great gallery:—The Visitation of St. Elizabeth, by Benvenuto Garofalo (a celebrated and justly much-esteemed picture); a Madonna, by Sassoferrato; Landscapes, by Domenichino; the Confession of Rubens, by Rubens; a Magdalen, by Titian (extremely beautiful); several Landscapes, by

Claude Lorraine, in his best style; the Flight into Egypt, the Visitation of St. Elizabeth, the Assumption of the Virgin, the Death of Christ, the Birth of Christ, and the Adoration of the Magi, by Hannibal Caracci; the Flight into Egypt, by M. A. Caravaggio (In this picture there is the figure of an angel playing on a violin); Christ attended by two Apostles, by Lanfranco; St. Francis, in small, by Hannibal Caracci; the Supper at the Pharisee's, by Tintoretto; Lot and his Daughters, by Gerardo della Notte; St. Francis, in small, by Domenichino; a Head, by Guido; a Scene, with Cattle, by Bassano; a beautiful Temple of Delphi, by Claude Lorraine; a Sketch, by Corregio; St. John, by Guercino; a Sketch, by Titian; St. Peter, by Guido; Flora, by Guercino; two fine Old Heads, by Albert Durer; a Concert, by the chevalier Calabrese; Titian and his Wife, by Titian; a Philosopher by Titian; a Man with a red Cap, by Caravaggio; St. Peter, by Spagnoletto; St. John the Baptist, by Caravaggio; Landscapes, by Salvator Rosa; the Flight into Egypt, by Nicholas Poussin; a Holy Family, by Andrea del Sarto; a scene from Tasso, by Romanelli; a Landscape, by Agostino Tasso, the master of Claude Lorraine; a Landscape, by Bassano; the Flight into Egypt, by Claude Lorraine (a delightful picture); an Old Head,

by Rubens (very fine); the Prodigal Son, by Guercino, in his best style; the Martyrdom of St. Agnes, by Guercino (a charming picture); two small pictures—the one representing Mercury and Apollo, and the other a Hunting Scene—by Claude Lorraine; between the two last, a Magdalen, by Hannibal Caracci; Virgin and Child, by Guido Reni (esteemed a *chef-d'œuvre*); St. John taking Water from the Well, by Guercino; the Birth of Christ, and a Holy Family, by Parmaganeno; between these, a picture of a Satyr and Apollo, by Hannibal Caracci; Landscapes, by Torregiani; Judith, by Guido; a Holy Family, by Benvenuto Garofalo; the same, by Sassoferrato; Belisarius, by Salvator Rosa (an admirable picture); a Philosopher, by Luca Giordano; an Old Faun, by Rembrandt; Calvin Luther, &c., by Titian; a Holy Family, in small, by Raphael; Christ crowned with Thorns, by Ludovico Caracci; Pomona, by Paul Veronese; a scene from Tasso, by Pietro di Cortona; two very pretty Landscapes, by Domenichino; between these, the Chaste Susannah, by Hannibal Caracci; Sampson, by Guercino (uncommonly beautiful); Animals, by Bassano; St. Peter and the Angel, by Lanfranco; Landscapes, by M. Boss; an Old Head, by Lanfranco; an Old Head, by Guercino; Sacrifice of Abraham, by Titian (a

*chef-d'œuvre*); a Tavern Scene, by David Teniers; a Country Feast, by Teniers (in which his own picture and that of his wife are introduced—extremely good); three pictures, by Gerardo della Notte; a Philosopher, by Titian; the queen Joanna of Naples, by Leonardo da Vinci (a *chef-d'œuvre*); St. Jerome, by Spagnoletto; &c. &c.

A cabinet here intervenes, in which a beautiful alabaster floor demands the attention of strangers.

In continuing the round, I admired the following.—

A Holy Family, by Andrea del Sarto; the Circumcision, by Palma Vecchio; the Head of St. John the Baptist, by Titian; Christ carrying the Cross, by Paul Veronese; the Nativity, by Paul Veronese; Landscape, by Gaspard Poussin; the Magdalen, by Titian; the Virgin and Child, by Titian; the Magdalen, by Hannibal Caracci; Landscapes, by Gaspard Poussin; Landscapes, by Both, Tempesta, Brill, &c.; a Landscape, by Guercino; &c. &c.

This catalogue will, I fear, appear too long; but the riches of this house in pictures are so great, that it was impossible, without doing injustice, to select a smaller number of works deserving to be named, as forming the ornaments of the Doria Palace.

In the *Accademia di Francia*, whither we next went, nothing is now left. This institution is about to be removed to the Villa Medici, which the king of Etruria has given to the French republic; and as every thing is packed up, preparatory to the removal, the objects of curiosity cannot be seen.

*The Palazzo Bolognetti*

next attracted our attention. It is a handsome edifice, built under the inspection of Fontana. It still possesses some good pictures; among which I remarked the following:—Four Philosophers, by Spagnoletto; St. Jerome, by Guercino; a Madonna, by Guido (very beautiful); St. Peter, by Hannibal Caracci; Diana, by an unknown artist; St. Peter, by Luca Giordano; and Hagar dismissed, by the same.

The former *Palazzo di Venetia* has been transferred, with the ancient republic of Venice, to the emperor of Germany, whose ambassador now resides here. It is a fine large building, but has nothing within which a stranger would wish to see.

In the fine palace of the *Altieri* family nothing remains: the pictures have all been removed.

Near the Palazzo Altieri stands

*The Church of Jesus,*

one of the richest of Rome. The *façade* is ornamented with two rows of pillars, of the Corinthian and Composite orders. The interior of this church is equally striking; and it possesses the united advantages of good architecture, curious marble, fine statues, and beautiful pictures. Every chapel has something worthy of notice; but, for the sake of brevity, I shall only specify such things as particularly pleased me. The third chapel is painted al-fresco by Frederic Zuccheri; and the fourth is rich in marble decorations, from a design of Pietro di Cortona. In the latter still appears the fine picture of St. Francis Zavier, by Carlo Maratti. The great or principal altar of the church, the work of John della Porta, is ornamented with four pillars of ancient marble, and a good picture of the Circumcision by Geronimo Matiano.—The al-fresco paintings on the ceiling of the tribune, and on the great roof of the church, are by Baciccio, and much admired.

The chapel of St. Ignatius is one of the most sumptuous and most magnificent oratories of Rome. It possesses four beautiful pillars, ornamented with lapis-lazuli and bronze gilt.

There is also a group, in white marble, of the Holy Trinity, which is splendid beyond description. The Eternal Father holds in his hand a globe, made of one piece of lapis-lazuli, esteemed the largest and finest in the world. Over the altar, in a recess incrusted with lapis-lazuli and ancient alabaster, is placed the statue of St. Ignatius, nine feet high,—forming, with three angels, a splendid group, in silver, made from a model of M. Legros. Under the altar lies the body of the saint; and the chapel where the urn containing it is deposited, is also decorated with bas-relieves in bronze, with marble statues, and with paintings by Baciccio.

It would be endless to relate all the treasures of this church: I shall therefore only add, that, after admiring the different objects of curiosity in the different chapels, I was led into the *sacristie;* where a beautiful picture of St. Ignatius, placed over the altar, fixed my attention. It is supposed to be the work of Agostino Caracci.

From the church of Jesus I proceeded to

*The Capitol,*

and visited first the church of *Santa Maria Araceli.* This edifice is supposed to stand on the ground where once appeared the Temple

of Jupiter Capitolinus *, or that of Jupiter Feretrius. The twenty-two pillars of granite, with which the inside is supported, are ancient, and supposed by some to have formed part of the original building. On the third to the left on entering, is still visible the following words—"A cubiculo Augustorum."—There are several good pictures in this church; particularly one of the Holy Family, behind the principal altar, by Rubens.

Having in my first letter from Rome† given a description of the present appearance of the Capitol, the Tarpeian Rock, &c., I shall only add (what I neglected to mention), that at the foot of the stairs leading to the Capitol appear

* "In digging the foundations, a man's head, named Tolus, was said to be found, which, though he was many years dead, still bled afresh, as if he had been but newly slain. This prodigy gave the building the name of Capitol *(Caput Toli)*. It was two hundred feet long, two hundred high, and almost as many broad, dedicated to Jupiter in chief, but containing two temples more, under the same roof, dedicated to Juno and Minerva."—*Goldsmith's Roman History*, vol. i.

It is a disputed point among antiquaries, whether the Temple of Jupiter Feretrius, or that of Jupiter Capitolinus, occupied the site of the church of Araceli.—See M. Lumesden's reasons for supposing that the former of these temples stood in that spot.—*Lumesden's Antiquities*, pp. 140, 141.

† *Vide* p. 359 of vol. i.

two ancient figures of Egyptian Sphinxes, and near them an old statue of Rome without a head.—After mounting these stairs, besides the figures of Castor and Pollux, and the equestrian statue of Marcus Aurelius, already mentioned, I remarked two trophies, said to have been made in honor of the victories of Trajan; and near them, two marble representations of the sons of Constantine, and two military pillars (or mile-posts); that on the left was on the Appian Way, on which the number I is distinctly legible.

*The Palace of the Senator,*

(for Rome, alas! has but one senator* under the papal government, the humble representa-

* Mr. Gibbon, speaking of this magistrate, at the coronation of Frederic the Third of Austria, has the following passage:—

"A citizen has remarked, with pride and pleasure, that the king of the Romans, after passing with a slight salute the cardinals and prelates who met him at the gate, distinguished the dress and person of the senator of Rome; and in this last farewell the pageants of the empire and the republic were clasped in a friendly embrace.

"According to the laws of Rome, her first magistrate was required to be a doctor of laws; an alien, of a place at least forty miles from the city; with whose inhabitants he must not be connected in the third canonical degree of blood or alliance."—*Decline and Fall of the Roman Empire.*

tive of the former sovereigns of kings) directly fronts the flight of steps by which the Capitol is approached. To this palace one ascends by a beautiful staircase; and underneath it stands a much-admired fountain, adorned with three figures,—the first of which represents Rome Triumphant; the second, the river Tiber; and the last, the Nile. In the interior of the Palazzo Senatorio there is not much to see: the rooms are not large: but there are some good pictures; particularly a Penitent, by Tintoretto, and a portrait of pope Clement XIII., by Mengs. The view of the Campo Vaccino, seen from the windows backwards, is extremely picturesque.—The *Tabularium*, or depository of the archives of the ancient Romans, is supposed to have stood on the site of this palace.

On one side of the Palazzo Senatorio appears the

*Palazzo di Conservatori,*

called so from the municipal officers*, to whom that name is given, and who hold their sittings in this building. On entering the portico I perceived the statues of Julius Cæsar and of

* "But the senator was confined to the administration of justice: the Capitol, the treasury, and the government of the city and its territory, was entrusted to the *conservators*, who were changed four times in each year."—*Gibbon's Decline and Fall.*

Augustus; which are ancient, and supposed to have been made after the battle of Actium. I then was shown, besides several colossal figures, a statue of Rome Triumphant; and on its pedestal, a bas-relief of a Conquered Province. By the side of the statue appear the figures of two captive kings, in grey marble. A Grecian group next attracted my attention; the subject of which is, a Lion tearing out the bowels of a Horse—most admirably executed.

The model of the celebrated rostral pillar is seen just at the bottom of the stairs. The original was elevated in the Forum, as a trophy in honor of C. Duilius, for the first naval victory gained by the Romans against the Carthaginians. The model is the work of Michael Angelo, and was made after the inscription on a fragment of the old pillar, discovered in the Campo Vaccino. It is eight feet high, adorned with marble prows, tritons, and sea-horses.

Proceeding in the view of the curiosities collected here, I saw the ancient figures of Urania and Thalia mentioned by several travelers.

The principal saloon is decorated with paintings by Arpino; the subjects of which are, the story of Romulus and Remus, the Rape of the Sabines, the Battle of the Horatii and Curiatii, and other scenes in the early part of the Roman history.

In the second room I found represented the story of Mutius Scœvola, the Expulsion of Tarquin, and the Judgement of Brutus, from the pencil of Laureti.

In the third chamber* is the famous group of Romulus and Remus nursed by a Wolf; and an al-fresco painting, by Daniel di Volterra, of the Triumph of Marius.

In the fourth are some *fasti consulares*, a head of Mithridates, a statue of Silvia (mother of the founders of Rome): and over the chimney, two *Penates*, or household gods, original, and in high preservation; and a Triumph.

In the fifth I remarked a picture of the Holy Family, by Giulio Romano; and a bust of Michael Angelo, executed by himself. Besides these, there are busts of Marcus Aurelius, of Scipio Africanus, Tiberius, Messalina, Medusa (modern, by Bernini), Philip king of Macedon, Antinous, &c.

In the sixth, is an al-fresco painting of the Triumphs of Scipio Africanus, by Hannibal Caracci. This room is hung with fine tapestry.

The last apartment is called the Chamber of Hercules, from a celebrated statue in gilt bronze of that hero, which is still here, origi-

* From this room the French took a fine bronze bust of the elder Brutus, a bust of Proserpine, and some other valuable articles.

nally found in the Forum Boarium. There are also some other ancient statues; and among them, those of Virgil and Cicero. The paintings al-fresco are by Pietro Perugino, and represent different scenes of the Roman history.

In the chapel I admired the *voute*, and an Eternal Father, by Hannibal Caracci.

A room which communicates between this palace and the gallery of pictures, otherwise called the Gallery of the Capitol, is filled with consular fasti; in which the antiquary may study with certainty the chronology of Rome.

The magnificent

*Gallery of the Capitol*

consists of two fine rooms, which the popes for some centuries had taken great pains to fill with a choice collection of the best pictures. Many of these have been taken to Paris; but still several remain, deserving the attention of amateurs. Of the two Holy Families, by Benvenuto Garofalo, formerly here, one has been taken away by the French; and the picture of Fortune, by Guido, has experienced the same fate. In the number of works still found here I particularly admired the following:—

The Rape of the Sabines, by Pietro di Cortona; the Triumph of Flora, by Nicholas Poussin; a Saint, by Guido; St. Cecilia, in little,

by Ludovico Caracci; Romulus and Remus, by Rubens (uncommonly beautiful); St. John the Baptist, by Guercino; a Magdalen, by Guido; David, by Romanelli; the Adoration, by Bassano; Ariadne and Bacchus, by Guido Reni (a large picture); a miniature of the Last Supper, by madame Tibaldi Subleyras; a Holy Family, by Agostino Caracci; the same, by Benvenuto Garofalo; Sketch from the Church of Bologna, by Agostino Caracci; a Saint, by Domenichino; St. Cecilia, by Romanelli; St. Jerome, by Guido (unfinished); the Magdalen, by Tintoretto; the same, by Albani; a Persian Sibyl, by Guercino (uncommonly pretty); Two Boys, by Hannibal Caracci; St. Helen, by Paul Veronese; St. Cecilia, in little, by Ludovico Caracci; a Woman, by Bronzino; Vanity, by Titian; St. Francis, by Bronzino; Judith with the Head of Holofernes, copied from Guido, by Carlo Maratti; the Sacrifice of Iphigenia, by Pietro di Cortona; St. Francis, by Ludovico Caracci; Portrait of Himself, by Diego Velasquez; Sale of Joseph, by Pietro Testa (a large picture); Portrait of Himself, in his youth, by Guido; two Battles, by Bourquignon; two Sketches, of Cleopatra and of Lucretia, by Guido; the Magdalen, by Hannibal Caracci; Dead Christ, by Ludovico Caracci; the Madonna, with Angels, by Paul Veronese; little Landscapes, by Domenichino;

a Landscape, in which a Magdalen appears, by Hannibal Caracci; the Adoration, in small, by Benvenuto Garofalo; two Sketches, by Guido; the Holy Family, by Georgione; Circe and Ulysses, by Elizabeth Sirani; &c. &c.

Opposite the Palazzo de Conservatori stands

*The Museum,*

or collection of statues of the Capitol. From this celebrated assemblage of the works of antiquity the French have taken away the most esteemed specimens. I shall begin with mentioning the statues which they have sent to Paris, and then give a catalogue of those which I still found in the Museum.

Among the acquisitions made by France are, the celebrated Antinous; the Dying Gladiator; the Flora, found originally in the villa of Adrian; the Egyptian Divinities discovered in the same place; the Apollo, with his harp resting on the wings of a griffin; two Fauns of great beauty; two much-valued Centaurs; the figure of an Egyptian Priest in white marble; a Faun resting his elbow on the trunk of a tree; a much-valued statue of Zeno; a beautiful Venus, sometimes compared with the Venus de Medici; the figure of a Woman, called by some a Flora, and by others a Sabine; the bust of Ariadne, and that of Alexander; the Head of

Jupiter Ammon, and one of Bacchus; besides other objects of less celebrity.

The Museum still possesses many valuable articles. Among them I remarked, in the vestibule, the yard, and the stairs, the following:—A colossal statue of a River, found in the Forum of Mars; a Fountain, ornamented with two pillars of Egyptian granite; two great Egyptian Idols—one of red granite, and the other of basalte, with hieroglyphics on the back and on one of the sides; two statues of Minerva—one of which is colossal, and ranked among the most beautiful figures extant of that goddess; a Diana; two Amazons; a colossal Sibyl; several Busts, Altars, and Sarcophagi; a Sepulchral Urn of Alexander Severus, and of Julia Mammea his mother; a colossal statue of King Pyrrhus; and a beautiful pillar of oriental alabaster, fourteen feet high and two wide.

The walls of the staircase are covered with great marble tables, on which are traced, with its different divisions, a plan of ancient Rome; which tables were found in the Campo Vaccino. On the first landing-place are two fine statues—one of Juno and one of Modesty; and two bas-relieves, originally fixed to the wall near the Arch of Marcus Aurelius. At the door of the museum is a Lion, in white marble; and on the

landing-place are several sepulchral inscriptions, some ancient mosaics, and three colossal feet; one of which is of bronze, and belonged to the statue of Caius Cestus, which formerly stood near the sepulchral pyramid erected to his memory.

The suite of apartments above are divided into seven rooms.

The walls of the first, called the Room of the Vase (from a beautiful vase which stands in the middle of this chamber, on an altar ornamented with fine bas-relieves, the subjects of which are twelve divinities), are covered with one hundred and twenty-two rare inscriptions on marble, arranged according to their chronology, from Tiberius to Theodosius. — There are still here some beautiful sarcophagi; two pillars of scarce marble; a statue of Pancratiastus the wrestler; Cupid stretching his Bow; and the figure of a Muse, whose attitude is much admired.

From the Chamber of Hercules much has been taken; but the fine figure of that hero, whose name it assumes, is still left. Near the Hercules is the statue of a Child covering his Face with the Mask of a bearded Satyr: and on the other side, a figure of Psyche; a fine group of figures, supposed to be those of Venus and Mars; and the much-admired statue of a seated Female, supposed to be Agrippina the wife of Germanicus.

The Saloon is a magnificent room. The walls are ornamented with pilasters in stucco, and with thirty-six marble busts. To the right is a colossal statue in bronze of pope Innocent the Tenth, by Algardi. The Centaurs, in black marble, called the Centaurs of Furietti, are still here. I also saw a Muse, a Hygia, a statue of Marcus Aurelius in a military garb, a statue of Adrian, and one of Marius.

In the next room, called the Room of the Philosophers, the walls are ornamented with valuable bas-relieves, the most remarkable of which represents a group of ThreeWomen, preceded by a little naked Faun. It is supposed to have been the bas-relief praised by Pliny. Round the room are placed, on two rows of shelves, one hundred and two busts and resemblances of philosophers, poets, orators, and other illustrious men.

The Chamber of the Emperors next follows. It is ornamented with bas-relieves; and has two niches, in one of which stands the celebrated bust of Jupiter *della Valle,* and in the other is placed an almost colossal head of Marcus Agrippa. In this room are ranged, on shelves, in chronological order, eighty-five busts of emperors, their wives and families; the most remarkable of which are, those of Tiberius, and Drusus his brother; and near them, the much-admired head of Antonina, his wife: two

busts of Caligula: that of Poppea, the second wife of Nero—highly esteemed, being made of one piece of colored marble, but which is white in the part of which the face is formed: the bust of Vespasian: the head of Julia, admirably executed; and that of Domitia Longina, the wife of Domitian: four busts of Marcus Aurelius—two of which represent him in his youth, and the other two in old age: the bust of Lucullus, esteemed one of the finest in the collection; and that of Commodus, which is valuable both for its execution and for its rarity, most of the resemblances of that monster having been destroyed by order of the Roman senate.

The walls of the gallery are covered with lapidary inscriptions taken from the sepulchral vaults of the freedmen of Livia Augusta, discovered in the Appian Way in the year 1726, near the basilick of St. Sebastian.

There are also in this fine room several busts, statues, sarcophagi, altars, and cinerary urns; particularly one of an octagon form, beautifully worked with small figures.—Near the door are two fine statues, the one of Jupiter and the other of Esculapius, in ancient black marble; a colossal head of Trajan, and the same of Antoninus Pius; a statue of Pallas; a statue of Ceres; and one of Venus coming out of the bath.

The last apartment, called the Miscellaneous Chamber, has lost many of its treasures. Among those which remain, I remarked a Laughing Faun, with grapes in his hand, and a goat at his feet; and a pretty group of figures, representing Hecate under different forms, on a pedestal of porphyry, with an inscription proving it to have belonged to Mithridates.—The walls of this room are covered with one hundred and fifty-two sepulchral inscriptions; and it possesses besides a beautiful bas-relief, and an ancient and celebrated mosaic work mentioned by Pliny, representing Four Pigeons drinking Water out of a Basin, called the Pigeons of Furietti, because the cardinal of that name found this curiosity in the Villa of Adrian. The colors are quite fresh, and the work admirable. I cannot conceive by what accident it has escaped the grasp of France.

I now descended into

*The Campo Vaccino,*

and observed the deserted spot, where once stood the Forum of the Romans and so many of their finest palaces and temples, with more attention than I was able to pay to it on my first visit to this city. Wandering along this vast field, now filled with oxen and other cattle, and with only enough left of its ancient mag-

nificence to record its degraded state, I first saw the ruins of the temple of Jupiter Tonans, of which only three pillars now remain. These are eleven feet and a half high, and four in diameter; of Grecian marble, and made each of one block. The cornice is also remarkable for a bas-relief representing different instruments of sacrifice.

Of the *Temple of Concord,* built by Camillus the dictator in honor of the restoration of peace between the patrician and plebeian orders, and in which the senate, at the suggestion of Cicero, condemned Lentulus and Cethegus, in the Cataline conspiracy, nothing is left,—except the portico, consisting of eight beautiful pillars of oriental granite, in the Ionic order, twelve feet in circumference, and forty and a half high including the base and the capital.—Over the arch the following inscription is still legible:

Senatus Populusque Romanus
Incendio consumptum
Restituit.

Nearly opposite stands the former Marmertine prison, now the church of *San Pietro in Carcere.* I here descended into two dungeons, one below the other; into which criminals were hurled, according to the degree of crime

of which they were convicted. In the lowest were placed the conspirators in Cataline's plot. Here, too, as the modern Romans piously believe, St. Peter was confined: and I was shown a fountain of water, which, according to popular report, sprang up miraculously, and thereby enabled the apostle to baptise his jailers, whom he had converted, and who in their turn became martyrs. We also saw the hole through which, in each prison, culprits were precipitated. A spot was likewise pointed out where king Jugurtha was chained and starved to death.

In the church above, called *St. Joseph*, a picture was pointed out to me, said to have been the first attempt of Carlo Maratti.

I next visited

*The Triumphal Arch of Septimius Severus.*

It is quite perfect; and I ascended with safety to the top, up a marble staircase. This arch is formed of marble, ornamented with eight pillars of the Composite order, and with bas-relieves representing the military expeditions of the emperor whose name it bears. There are, in the upper part of the arch, decorations of roses of different sorts, still quite perfect. This building has sunk considerably, and the pillars are in part under ground.

*The Via Sacra*, where the Romans and Sabines concluded that truce which united them into one nation, began with the Coliseum, and ended near the spot where the Arch of Septimius Severus still stands.

On the ground occupied in ancient days by the *Secretarium Senatus*, appears the modern church of *S. Martina and S. Luca*, in which there are some good pictures: and in a house attached to this church I visited the *Picture-Gallery of the Professors of Painting, Sculpture, and Architecture.* In the collection I saw the skull of Raphael, which is preserved, and highly valued, by the members of this institution. There is likewise here an original picture by that celebrated artist, taken from the church adjoining; the subject of which is St. Luke painting the Virgin and infant Christ—(much damaged); and also a Cupid, by Guido; a Madonna, by Carlo Maratti; a Magdalen, by Guido; a Holy Family, in small, by Domenichino; and our Saviour, with the piece of money in his hand, by Titian; besides many others.

I next went to the *Church of S. Adriano*, which stands where the temple of Saturn was originally placed; of which latter but faint

vestiges can be discovered. In the church is a picture of S. Pietro Nalasco, by Guercino.

The ruins of the *Temple of Antoninus and Faustina* *, immediately adjoining, are very beautiful. Two sides of the temple are still standing; as is also the portico, consisting of ten very large pillars of rare marble †, in the Corinthian order, each made of one block, fourteen feet in circumference and forty-three in height, including the capital and base,— which latter is now under ground, as well as part of the columns. The entablature is grand, made of Parian marble, admirably worked with bas-relieves. This portico forms the entrance to the modern church of S. Lorenzo in Miranda.

In the *Temple of Romulus and Remus* ‡ (or of Rome and Venus), which is now the *Church of S. Cosmo and S. Damiano*, I found the old cu-

* For a more detailed account, see M. Lumesden's "Antiquities of Rome," p. 350.

† Called by the Romans *Cippolino*, or *lapis Phrygius*.

‡ It is unsettled among antiquaries, whether this was a temple dedicated to Romulus and Remus, or a more modern building, built by Adrian, to Rome and Venus. — See this question discussed in M. Lumesden's "Antiquities of Rome," p. 348.

pola still standing, and forming a portico or entrance to the modern edifice. Two fine pillars of porphyry, and the ancient bronze gate, also remain.

Near this church is the *Oratory of the Via Crucis;* before which stand two great columns of Cippolino marble, part of which is sunk and under ground. They have a very picturesque effect. It is not known of what ancient building they are the solitary remains.

The *Temple of Peace* * has nothing left but three vast arches, the ornamental work of which is much admired.

From the temple of Peace I went to the *Church S. Francesca Romana,* or Santa Maria Nuova, as it is otherwise called; which formed, according to some antiquaries, the vestibule of Nero's house. The *façade* and portico of this church are handsome. The gilt bronze which formerly adorned the tomb of the female saint to whom the edifice is dedicated, was taken away in the first moments of revolutionary zeal, on the establishment of the Roman republic, which has already expired. The

* For a description of the same at large, consult Lumesden's "Antiquities of Rome," p. 346.

tomb of Gregory XI., and the bas-relief of S. Francesca, are still here.

In the garden of the convent attached to the church are the ruins of two temples, supposed by some to have been those of the Sun and Moon *; by some, of Serapis and Isis; and by others, of Venus and Rome.

Very near this church stands the *Triumphal Arch of Titus* †, erected, as it appears from the inscription, in honor of the victory gained by the emperor Titus against the Jews, and the capture of Jerusalem. Though the least in size, this arch is esteemed, in point of sculpture and architecture, the most beautiful specimen of the kind which has been preserved. It was formerly adorned with four fluted pillars, of the Composite order, on each side: half the number has been destroyed, and only two remain on each side. The bas-relieves are admirable, though they have somewhat suffered from the ravages of Time. On the frieze is

* See this question discussed in Lumesden's "Antiquities of Rome," p. 345.

† The following words I copied from the inscription still legible on the arch:

Senatus
Populusque Romanus,
Divo Tito, Divi Vespasiani,
Vespasiano Augusto.

the figure of an Old Man (intended as emblematical of the river Jordan), followed by four others leading oxen to sacrifice. By this device Titus is evidently described as the conqueror of Judea. Under the arch, on one side, are still visible the golden table, the silver trumpet, the golden candalabra, and the other vessels of the Temple of Jerusalem, which are here represented; and on the other, the figure of Titus drawn in a triumphal car by four horses, crowned by the hand of Fame, and preceded by a party of soldiers. In the ceiling are worked some much-admired roses, which encircle the apotheosis of Titus *.

Most of the objects of curiosity which I have now mentioned are on the left side in coming from the Capitol, and may be seen progressively in going thence to the church of Santa Francesca Romana and the Arch of Titus, with which the Campo Vaccino terminates. I shall now return to the Capitol, from that arch, by the opposite side, and shall first name

*The Farnese Gardens,*

on the Palatine Hill (where stood the palace

* For a more circumstantial account see M. Lumesden's "Antiquities of Rome," p. 341.

of the Cæsars*), which immediately front the ruins of the Temple of Peace. Nothing remains of the imperial residence; but one may judge, from the great extent of ground which was once devoted to this purpose, of the grand scale on which it was built. The family of Farnese converted it into a garden, which was decorated with statues, bas-relieves, and valuable marbles: but his Sicilian majesty, having (as heir to that house) become proprietor of these treasures, has removed them all to Naples. Nothing remains but the gate, which is in a fine style of architecture.

Under the garden is a subterraneous suite of rooms, which are supposed to have been the baths of Livia. I descended, and saw in one of them some ancient paintings. The coloring is still fresh; and the arabesque figures which they represent are extremely pretty.

From the Horti Farnesiani I proceeded to the *Church of Santa Maria Liberatrice;* and saw near it the three celebrated fluted Corinthian pillars, considered as models for that order of architecture, which are supposed to be the remains of the portico of the Temple of

* For a complete description of the imperial palace consult M. Lumesden's "Antiquities of Rome," p. 156.

Jupiter Stator*. They are four feet and a half in diameter, and forty-six feet high, including the base and the capital. The spot now occupied by Santa Maria Liberatrice formed the centre of the ancient Forum,—for the Temple of Peace, and that of Faustina, were not included in the latter, but were considered as belonging to the Via Sacra. Part of the Forum was enclosed with porticos; under which, in the assemblies of the people, stood women and men of a certain rank. The rest of the citizens were not sheltered from the inclemency of the weather. The Forum was adorned with statues of illustrious men, many of which are named by Pliny.

Near the Church of Santa Maria Liberatrice stood figures of Sylla, Pompey, and Augustus; and in the adjoining space of ground must have been the Lake of Curtius, the Curia of Hostilius, the Comitium, the Basilick of Porcius, and the Rostra whence the orators harangued. A fountain of oriental granite still remains; and, instead of affording refreshment to the most eloquent speakers of antiquity, is now devoted to the use of oxen and other cattle.

Near the Temple of Concord, already mentioned, stands a single Corinthian fluted column, forty-four feet high,—supposed to have

* See Lumesden's "Antiquities of Rome," p. 356.

formed part of the Temple of Jupiter the Guardian.

The Arch of Septimius Severus, before described, ends the Campo Vaccino near the Capitol.

Having thus made the tour of this celebrated spot, I returned; and having again ascended the Palatine Hill, visited the *Villa Spada;* and in a cassino (or summer-house), which stands in the garden, saw some al-fresco paintings attributed to Raphael. I was then led into a subterraneous building, which is supposed to have formed part of the palace of the Cæsars. The Aventine Hill is in front of the garden; and the view from one end of the grounds is extremely beautiful. Near the gate by which one enters, an ancient balcony is still standing, whence the emperors used, it is said, to give the word for the commencement of the public games in the Coliseum, a prospect of which latter is enjoyed from this spot.

I next contemplated the magnificent *Arch of Constantine* *, and examined every part of the *Coliseum* †. I was, if possible, more astonished

* For a minute account, see Lumesden's Antiq., p. 325.

† For the Coliseum, Colisœum, or Colosseo (for it is written each of these ways), *vide ut supra,* p. 329.

and more delighted than at the first view of this wonderful pile of building, certainly the most extraordinary mark extant of Roman grandeur: but having in my former letter * from this place spoken at length on the subject, I shall not repeat the account. I cannot, however, dismiss the subject of the Capitol, the Forum, and the Coliseum, without recalling to the mind of the reader the beautiful passage with which Mr. Gibbon commences the last chapter of his admirable work:—

'In the last days of pope Eugenius the 'Fourth,' observes the historian, 'two of his 'servants, the learned Poggius and a friend, as- 'cended the Capitoline Hill, reposed them- 'selves among the ruins of columns and tem- 'ples, and viewed from that commanding spot 'the wide and various prospect of desolation. 'The place and object gave ample scope for 'moralising on the vicissitudes of Fortune, 'which spares neither man nor the proudest 'of his works, which buries empires and cities 'in a common grave: and it was agreed, that, 'in proportion to her former greatness, the 'fall of Rome was the more awful and deplo- 'rable. Her primeval state, such as she might 'appear in a remote age, when Evander enter- 'tained the stranger of Troy, has been deli-

* *Vide* letter from Rome, p. 359, vol. i.

'neated by the fancy of Virgil. This Tarpeian
'Rock was then a savage and solitary thicket:
'in the time of the poet, it was crowned with
'the golden roofs of a temple. The temple is
'overthrown, the gold has been pillaged: the
'wheel of Fortune has accomplished her revo-
'lution: and the sacred ground is again disfi-
'gured with thorns and brambles. The Hill
'of the Capitol, on which we sit, was formerly
'the head of the Roman empire, the citadel of
'the earth, the terror of kings; illustrated by
'the footsteps of so many triumphs, enriched
'with the spoils and tributes of so many na-
'tions. This spectacle of the world, how it is
'fallen! how changed! how defaced! The
'path of Victory is obliterated by vines; and
'the benches of senators are concealed by a
'dunghill. Cast your eyes on the Palatine
'Hill, and seek, among the shapeless and enor-
'mous fragments, the marble theatre, the obe-
'lisks, the colossal statues, the porticos of Ne-
'ro's Palace. Survey the other hills of the
'city: the vacant space is interrupted only by
'ruins and gardens. The Forum of the Roman
'people, where they assembled to enact their
'laws and elect their magistrates, is now en-
'closed for the cultivation of potherbs, or
'thrown open for the reception of swine and
'buffaloes! The public and private edifices,
'that were founded for eternity, lie prostrate,

'naked, and broken, like the limbs of a mighty 'giant: and the ruin is the more visible, from 'the stupendous relics that have survived the 'injuries of Time and Fortune.'

For this long citation I make no apology. I cannot justly be censured for attempting to enliven the dull monotony of this account by the introduction of observations at once so justly conceived and so luminously expressed. I am, indeed, not a little apprehensive, that the laborious care with which I have attempted to describe the curiosities of Rome, will be thrown away; and that few will have the patience to read, what it has cost me much pains to write. If the details of pictures, statues, temples, and ruins, appear tiresomely long, it must be remembered that these are the objects for which a stranger undertakes the journey; and such is the abundance of interesting sights in this place, that in the most curtailed narrative it is difficult to avoid apparent prolixity. From notes taken on the spot, I have abridged again and again: yet so much matter remains, that I almost fear to proceed. Brevity is the point of which I endeavour not to lose sight: yet in following this rule I must take care not to commit the opposite error:

"Brevis esse laboro,
Obscurus fio."

After a digression into which I have been involuntarily led, I resume my tour of Rome.

Near the Coliseum I saw a fountain called the *Meta Sudante* *, because the gladiators and spectators, when heated with the exertions or the crowds of the amphitheatre, were used to drink of its waters.

After viewing other objects of less importance, and passing by the aqueducts of Nero and those of Claudius, I visited an ancient temple erected by Agrippina to the memory of Claudius. After being destroyed by Nero, it was rebuilt by Vespasian; and, under the name of *S. Steffano Rotundo*, has now been converted into a catholic church. This edifice is a wonderful specimen of ancient architecture. In it are fifty-eight columns; twenty-two of which are of ancient granite; and three of the Corinthian order are of peculiar beauty. There is likewise some ancient mosaic work, which deserves attention. The original temple, whose simple grandeur is well preserved, is surrounded with a modern enclosure; and the latter is decorated with paintings by Nicholas Pomarancio and Antonio Tempesta. The whole

* See an account of this fountain in Lumesden's "Antiquities," p. 340.

forms a total of much interest, which no stranger of taste can see without feeling infinite pleasure.

Not far from this church, in the garden of the Villa Mattei, now belonging to the archduchess Maria, sister to the reigning emperor, I was shown a small obelisk of Egyptian granite, and some ancient sarcophagi.

Adjoining the church of S. Thomaso in Formis, I saw a Roman arch, built entirely of brick: and as I passed by Santa Maria in Dominica (also called della Navicella), I found standing before it a marble model of a ship, admirably executed. It is generally supposed to be the work of a modern artist.

I next proceeded to the *Church of San Giovanni and San Paolo.* The portico is beautiful, and adorned with eight columns of granite. The interior possesses twenty-eight pillars, formed of different marbles. There are also here some good pictures.

Near this church is the ruin of an ancient building, which communicates with the Coliseum. Antiquaries have not settled what it was; but one of the most received conjectures supposes, that the wild beasts destined for the amusements of the amphitheatre were lodged

here previously to the exhibitions in which they were to appear. — My guide assured me that under the ruin there was now a small lake.

On the other side of S. Giovanni and S. Paolo are some vestiges of a building supposed to have been the house of Scaurus; whence a street of ancient Rome was called "Clivus Scauri."

In the chapel of S. Andrea are four Corinthian columns deserving notice.

In the Piazza of St. John of Lateran *, the largest in this city, stands the celebrated *Obelisk;* which, placed originally in the temple of the Sun at Thebes, was brought, by order of Constantine, along the river Nile, to Alexandria, in a boat constructed for the purpose, and rowed by three hundred oars; and came thence by sea to Rome. Its first position was in the Circus; but having been buried under the ruins of the latter, and broken into three pieces, it was discovered and repaired by pope Sixtus the

* It derives its name from Plautius Lateranus, consul elect; whose palace was confiscated for a conspiracy, into which he entered with Seneca, against Nero. It remained in the possession of the emperors till the time of Constantine; by whom it was converted into a residence for the sovereign pontiff.

Fifth, under the superintendance of the chevalier Fontana, and placed in its present situation. It is of red granite, adorned with hieroglyphics, and one hundred and fifteen feet high, without counting either its base or the capital.

The *Palace of Lateran*, where the popes formerly resided, is a handsome building, with a magnificent *façade*. It is now an hospital for females.

*The Basilick of St. John* has been so often described that I shall be very brief in my account. I ought, perhaps, to begin with mentioning, that it is esteemed the first church in Christendom by the catholics, who allow it to be "Ecclesiarum urbis, et orbis mater, et caput." The *façade* is grand, decorated with six great columns and six pilasters of the Composite order. Eleven statues appear over the balustrade; and four columns of granite support the arch of the window from which the pope on particular days gives his benediction. Eighty marble pillars adorn the vestibule: at the end of which appears the statue of Constantine, found in his thermæ. The principal gate is of bronze: and on one side is another door, walled up, and called the Holy Gate. It is only opened in years of jubilee.

As to the interior of the church, it is rich in fine pillars, statues, marbles, and pictures. But a detailed account would consume too large a portion of this narrative: and as the French have not, to my knowledge, taken away any of its treasures, I refer you to former travelers for particulars. The Corsini chapel, I ought to add, is particularly splendid, and esteemed one of the most magnificent of Rome.

Of the *Scale Sante*, called also by the pious *Sancta Sanctorum*, which are very near the church of St. John of Lateran, I say nothing, having already mentioned the subject in my former letter from Rome *.

After spending some hours in the basilick, I went out at the opposite door, and visited the *Baptistery of Constantine*, otherwise called *S. Giovanni in Fonte*, where the emperor is said to have received the ceremony of baptism. An ancient marble urn of great beauty forms the baptismal font, and is surrounded with a balustrade; over which appears a cupola supported by two rows of pillars, the one above the other. The first eight are of porphyry, with an entablature to each, on which are painted scenes in the life of St. John,—a much-

* *Vide* p. 376 of vol. i.

admired work of Andrea Sacchi. On the walls of the baptistery are represented, al-fresco, events in the life of Constantine, by different artists; among which pictures it is not difficult to distinguish the pencil of Carlo Maratti.

Various chapels communicate with the baptistery; the pillars, paintings, and other ornaments of which deserve peculiar attention.

My next walk took me to the *Basilick of Santa Croce in Gerusalemme;* the *façade* and portico of which are extremely beautiful. The church possesses pictures, statues, and columns, all interesting in their different ways.

In the vineyard of the convent of Santa Croce I saw the ruins of the *Temple of Venus and Cupid.* Nothing remains of this edifice but a broken arch.

In the same piece of ground, a little further on, is seen a fine ancient aqueduct, which was restored by pope Sixtus the Fifth. It ends here, and communicates with the walls built by Aurelian.

In an adjoining vineyard are the ruins of the *Amphitheatrum Castrense* *, or theatre in which the soldiers tried their skill in combating wild beasts. Only enough is left to show that this

* *Vide* Lumesden's "Antiquities of Rome," p. 63.

edifice was built of brick; that the architecture was good; and that the pillars were of the Corinthian order. Of the latter, only one remains.

These vineyards are on the Esquiline hill, which extends thence as far as the church of Santa Maria Maggiore.

Near the Amphitheatrum Castrense and the aqueduct of Nero, stood formerly a circus, built by Heliogabolus, and decorated with an obelisk of granite, which was placed there by Aurelian. The latter, which is now broken, lies neglected in the garden of the Vatican.

After viewing these ruins, I proceeded to the *Porta Maggiore*. This ancient edifice formed originally one of those triumphal arches with which Titus adorned the aqueduct of Claudius, and was converted to its present use during the civil wars of the thirteenth century. It is built of large stones, joined together without mortar; and supported by four great arches, with pillars of the Ionic order. It is considered one of the most precious relics of Roman architecture.

In a vineyard not far from this gate are the ruins of a temple, commonly supposed to have been that of *Minerva Medica* *, though doubts

* See Lumesden's "Antiquities of Rome," p. 198.

are entertained on the subject by antiquaries. I have seen few things of the kind more picturesque than the appearance of the building; half of which is decayed, and the remainder covered with moss. Many valuable statues were found near this temple.

In the same piece of ground is the *burying-place of Lucius Aruntius**, whose name appears at the entrance; intended for himself, his family, and freedmen. Within, are two sepulchral chambers; in one of which are cinerary urns, and in the other a ceiling painted with several small figures. There is another vault, with but one chamber, destined, as it is supposed, to receive the remains of various plebeian families.

Continuing my route along the same road, I was shown a ruin called the *Trophies of Marius*,—the name being derived from some ornaments with which it was decorated. Of this ruin I shall only remark, that it appeared to me not deserving the attention of strangers.

Of the *Church of S. Bibiana*, in the same neighbourhood, I admired the *façade*, built by Bernini; and within, the eight columns with

* See Lumesden's "Antiquities of Rome," p. 199.

which it is supported, six of which are of granite; some good al-fresco paintings by Pietro di Cortona; an ancient urn of oriental alabaster, in which the remains of the female saint are preserved, as well as those of her sister and mother, who were likewise martyrs; a statue of this holy virgin, esteemed one of the best specimens of the skill of Bernini; and a pillar of red marble, to which she was chained while suffering martyrdom. Pope St. Anastatius, and no less than five thousand two hundred and sixty victims of unshaken faith in Christianity (if we believe the reports of pious catholics) were buried under this church.

I next visited the *Church of San Eusebio*, not because that renowned saint was starved on the spot on which it is built (the reason assigned for going thither by my guide), but for what I think may be called a more excusable cause of curiosity, — the desire of viewing the fine painted ceiling by Mengs, whose productions I always see with peculiar pleasure.

As I proceeded in my tour, I saw the *Arch of Gallienus* *. It is formed of large blocks of

* " Near the church of S. Vito I examined the Doric arch of Gallienus. It shows the decline of architecture at that

stone, and adorned with two Corinthian pillars. The architecture is not particularly striking.

Opposite the church of S. Antonio stands a little pillar of Egyptian granite, erected by pope Clement the Eighth to commemorate the return of Henry the Fourth of France to the doctrines of the catholic faith. The church of Rome had indeed ample reason for considering that event as a subject of triumph deserving the distinction of a monument.

A few steps further on begins the Piazza of Sa. Maria Maggiore; and in the centre of the latter appears a magnificent Corinthian fluted column, of white marble. It is quite perfect, and is the only one left of the several pillars which once supported the Temple of Peace. It is sixteen feet and a half in circumference, and forty-nine and a half in height, without counting either the pedestal or the capital.

*The Basilick of S. Maria Maggiore*

is undoubtedly one of the finest buildings of modern Rome; but as it has repeatedly been

time. It does not appear to have been a triumphal arch, but only a private one, erected in honor of that emperor and his empress by M. Aurelius Victor, as a mark of gratitude for favors received from them." — *Lumesden's Antiquities of Rome*, p. 197.

described, and as I mentioned the subject in my letter from this place, I shall be as brief as possible in my remarks.

The *façade* is decorated with two rows of pillars, one of which is of the Ionic and the other of the Corinthian order; with different stone statues; and with two porticos, the one above the other. In the superior one, whence the pope gives his benedictions on particular days, is seen the mosaic work which adorned the original front. The portico below is supported by eight fine columns of granite, and by several marble pilasters. It possesses, likewise, four bas-relieves, and a bronze statue of Philip the Fourth of Spain, who was patron of the church. — Four doors lead into the basilick, without counting the one which is only opened in years of jubilee.

The interior is divided into three naves, by thirty-six beautiful white marble columns of the Ionic order.

Besides many other statues, tombs, and pictures, deserving notice in various parts of the church, I was particularly pleased with the paintings and pillars in the chapel of the Crucifix; with the picture of the Annunciation, by Battoni, in the following chapel; and with the magnificent chapel of Sixtus the Fifth, covered with the finest marble, adorned with paintings,

and supported with Corinthian pilasters. The latter of these chapels requires a particular account. The tomb of the pope to whom it is dedicated is supported by four beautiful pillars, and is decorated with bas-relieves and two admirable statues. Opposite the sepulchre of Sixtus the Fifth is that of Pius the Fifth, whose body is preserved in a fine urn of green marble. In the centre of the chapel is placed the altar of the Sacrament, on which stand four figures of angels in gilt bronze.—The pictures in this splendid oratory are also excellent; and in a *sacristie* attached to it are some landscapes, by Paul Brill.

The principal altar of the basilick stands alone, and consists of a great urn of porphyry, supported at the four corners by small figures of angels in gilt bronze. Above is a beautiful and rich canopy, held up by six marble figures of angels, the work of Pietro Bracci. There are also around it pictures, mosaics, and other ornaments.

The next most remarkable object is the chapel of the Borghese family, erected by pope Paul the Fifth, of that house. It is rich in pictures and valuable marbles.

Among other curiosities the altar Della Nostra Signora must be distinguished. It is truly magnificent, and decorated with four columns

of oriental jasper, the base and capitals of which are of gilt bronze, supporting an entablature whose frieze is of agate. Surrounded with a profusion of lapis-lazuli appears a picture of the Virgin said to have been painted by the evangelist St. Luke. It is set round with precious stones, and supported by four figures of angels in gilt bronze. The paintings above and around the altar are by the chevalier Arpini. The pictures near the window are by Guido Reni, and esteemed some of his best productions. This chapel has also a *sacristie* attached to it, adorned with gilt stucco, and with pictures by Passignano.

After the Borghese chapel comes that of the Sforza family, which was built by Michael Angelo, and painted by Cæsare Nebbia. Next follow the chapel of Cesi, &c. But here I must stop, having already allotted more space to the account of this church than the general plan of my narrative ought to allow.

Of the obelisk, which stands at the opposite side of the basilick from that by which I entered, I have already spoken. It was brought to Rome, from Egypt, by Claudius, and placed in the mausoleum of Augustus, where it was found, with a similar one, now on the Monte Cavallo. It was erected in its present position by Sixtus V., under the superintendance of the

chevalier Fontana. It is of red granite, forty-three feet high (not including the pedestal, which is twenty feet from the ground), and is not marked with hieroglyphics.

In the *Church of Santa Prasseda*, whither I next went, I saw a pillar of jasper, which, as my guide asserted, is the very one to which our Saviour was attached. A picture of the Flagellation, by Giulio Romano; a portrait, in the *sacristie*, of St. Gualbert, the founder of the order of Vallembrosa, by Bourquignon; a painting in one of the chapels by Zuccheri; and a ceiling in the same, by Ciampelli; are the objects most deserving of notice in this church. It is recorded, on an inscription which fronts the principal gate, that Santa Prasseda collected here the holy blood of two thousand three hundred martyrs! "Behold," said my conductor, with a solemn face, pointing to a well in the middle of the church, "the very spot in which this precious deposit was made by the sainted virgin."

The *Church of San Martino*, built over a part of the Thermæ of Titus, is celebrated for its subterraneous chambers, in which the early Christians used to celebrate divine service while persecuted by their heathen opponents.

When Constantine extended his protection to those who professed the doctrines of our Saviour, and received himself the rites of baptism, the present edifice was erected. It is now rich in pictures, statues, paintings, and marbles.

The church is divided into three naves, by twenty-four ancient pillars, made of marble, and in the Corinthian order. On the walls appear some beautiful landscapes, by Gaspard Poussin; with figures, by his brother Nicholas, but which are much injured from the effects of a damp situation. A staircase of admirable construction leads to the subterraneous chapel; which runs entirely under the church, and is the spot before alluded to in which the first believers originally assembled. The altar is modern, of marble, and of elegant form.

Not far from this church I found, in a vineyard, the remains of an old building called *The Seven Chambers* *, and which are supposed to have formed the reservoir of water for the use

* "A little to the east of the baths there is a ruin commonly called the *Sette Sale.* It should rather be called the *Nove Sale,* as it consists of nine galleries, though seven of them are only open,—the other two being filled with rubbish. These galleries all communicate with each other, by means of doors on arches placed in a transversal line, which

of the thermæ of Titus. Though styled the Seven Chambers, that number only being originally discovered, they in fact consist at present of nine vaulted rooms; each of which is twelve feet in breadth, eight in height, and thirty-seven in length. The entrance of them is so constructed, that from the door of each the remaining eight are visible.

*San Pietro in Vincoli,* on the summit of the Esquiline hill, enjoys the reputation of being built on the very spot where St. Peter erected the first Christian church at Rome. This fine edifice is supported by twenty-two ancient fluted columns; ten of which are of Parian marble, and two of granite; all of the Doric order, and seven feet in circumference.

Over the first altar to the right, I saw a picture of St. Augustin, by Guercino; and in another part of the church, the celebrated tomb of pope Julius the Second, from a design of Michael Angelo. The colossal statue of Moses, which forms part of this monument, is from the chisel of that artist, and esteemed one of the

affords an agreeable prospect. They are built with great solidity; and the walls are incrusted with a cement of an extraordinary hardness. This building, which is entirely out of the plan of the baths, has no doubt served for a reservoir of water, and not for the *Tepidarium,* as mentioned by Peranes."—*Lumesden's Antiquities of Rome,* p. 191.

most splendid specimens of modern sculpture. The other figures were the work of his pupils, —Michael Angelo having died before the whole was finished.

In an adjoining chapel I saw a picture of Santa Marguerita, by Guercino; and in the *sacristie*, one of St. Peter in Prison, by Domenichino.

I next descended into the subterraneous remains of the once celebrated *Thermæ of Titus*, which were superior in magnificence and taste to those of Agrippa and Nero. The chambers of which they consist, having long been buried under ground, were, if we may believe popular report, discovered by Raphael; who took from the paintings with which they were adorned the model of those arabesque figures which he has drawn with so much success in the lodges of the Vatican.—My guide, carrying a torch, endeavoured to point out to me some vestiges of the original paintings; but they are so defaced that I could not discover their merit. The descent is difficult: and most of the chambers having been filled up, but little remains to reward the trouble with which a visit to these thermæ is attended.

The *Church of San Francesco di Paolo* merits attention on account of the painted ceiling of

the *sacristie*, considered as one of the best and greatest works of Sassoferrato.

The *Church of Santa Prudentia* possesses some good pictures, by Baldi and Pomerancio: and the chapel of the Gaetani family is extremely rich. It has four yellow pillars of ancient marble; is adorned with statues; and its ceiling is in mosaic, from drawings by Zuccheri. There are likewise two tombs, the ancient pillars of which are much admired.

In the *Villa Negroni* there is nothing left; and the *Palazzo Albani*, which was once rich in pictures and statues, is no longer an object of curiosity: its treasures have all been either sold or removed.

After viewing some churches of inferior note, I visited that of *San Andrea*, near the Monte Cavallo. The decorations of the *façade* are handsome; and the interior, of an oval form, is covered with fine marble, and adorned with pilasters, with four Corinthian columns, and some valuable pictures. Among the latter I remarked three by Baciccio, one by Bourquignon, and one by Carlo Maratti.

The chapel of St. Stanislaus is adorned with rare and beautiful marble; and his body is preserved in a magnificent urn of lapis-lazuli.

In the convent attached to this church I saw the chamber which this saint once inhabited. It is now converted into a chapel, and decorated with paintings by Chiari. The statue of St. Stanislaus, kept in this room, was the work of M. Legros, and does honor to modern sculpture.

The *Church of San Carlo* is handsome; and near it stands the *Fountain of the Four Seasons*, with figures descriptive of each.

In the *Church of Santa Susanna* are some good pictures; and near this spot began the gardens of Sallust. The fountain called *Acqua Felix* adjoins,—one of the finest in Rome; built of stone; and ornamented with four pillars of granite, in the Ionic order. A colossal statue of Moses appears in the centre, miraculously pouring water from a rock; with bas-relieves representing the Jewish people, Gideon, &c.

Opposite this fountain stands the small but very pretty *Church of Santa Maria della Vittoria*, rich in marbles and other valuable ornaments. The statue of St. Theresa, which is seen over the altar of one of the chapels, is esteemed the *chef-d'œuvre* of Bernini.—There are also here some good pictures by the first masters.

*The Baths of Dioclesian*, as M. Lumesden observes, " were built on the east end of the ground from whence the Quirinal and Viminal Hills seem to take their rise." The same author adds, " that to give a general idea of the extent of these baths, it is necessary to state, that on their ruins now stand the elegant church, convent, and garden of the monks of St. Bernard; the magnificent church, convent, and garden of the Carthusians; the extensive public granaries; and a large space called Piazza di Termini, which is a corruption of the word Thermæ."

To account for so vast a space being allotted to such a purpose, it is necessary to recollect, that in the thermæ of the emperors, and more particularly in these, were included various means of recreation. Besides the apartments for bathing, which were so numerous as to occupy a considerable space, there were bowers, and gravel walks for exercise; collections of statues, musical instruments, arms, libraries, and theatres. The whole was completed by a spacious saloon, filled with the rarest and most esteemed works in sculpture and the art of painting.

The *Church of San Bernardo*, which occupies part of the ground, is no longer employed

as a place of worship; and as the gate was shut, I had not an opportunity of examining it.

The superb *Church of Santa Maria delli Angeli*, which I mentioned in my letter from Rome *, was formed into its present state by Michael Angelo, out of the remains of a large chamber, supported by eight vast Corinthian columns of oriental granite, and supposed to have been the principal saloon of these thermæ. The ancient columns are still standing; and though propped by art, afford no mean specimen of the grandeur of Roman architecture. The length of the room is one hundred and seventy-nine feet, and the height one hundred and five. Besides the fine pictures enumerated in my former account, I remarked, at my second visit, the Fall of Simon the Magician, by Battoni; the Conception of the Virgin, by Bianci; and some others.

Before I leave the subject of this church, the magnificence of which is surprising, I ought to mention the great meridian traced on the pavement, in which the signs of the zodiac are marked by stones of different colors.

The Carthusian cloister adjoining was also the work of Michael Angelo. It is decorated

* *Vide* letter from Rome, p. 359 of vol. i.

with a square portico surrounded by a hundred pillars; over which run four galleries.

Not far from this spot was the Camp of the Prætorian Guard. M. Lumesden places it behind the Agger of Tarquinius, and to the east of the Viminal and Quirinal Hills; and corrects the statement of Mr. Gibbon, who describes it as standing on "the broad summit" of these hills. As I am no antiquary, I shall content myself with naming the two authorities, without pretending to say on which it is most prudent to rely.

My next object was the *Porta Pia*, formerly called Porta Nomentana. This gate has nothing very particular to distinguish it. Pope Pius IV., from whom it derives its present name, intended to have adorned it from a design of Michael Angelo; but the plan was never carried into execution.

Proceeding in my tour I reached the *Piazza Barberini*, where the Circus of Flora * is sup-

* "Continuing in a line from Sallust's Circus, I came to the Square or Piazza Barberini. Here the antiquaries place the Circus of Flora, of which no part remains. This circus was not the same with that of Sallust. The former seems to have been of more antiquity than the latter."—*Lumesden*, p. 242.

posed to have stood, and which is at present remarkable for two fountains from the chisel of Bernini.

*The Palazzo Barberini*

is one of the most magnificent mansions of Rome, and still rich in statues, pictures, and other interesting curiosities. There is so much to see in this house, that I was occupied the greater part of two days in viewing its contents.

This great pile of building stands on the spot where it is supposed that Numa Pompilius built a temple to Jupiter, called Capitolium Vetus *. It is approached by a spacious court. I next ascended a beautiful staircase, the landing-places of which are adorned with statues. Among the latter, an ancient figure of a Lion is much admired.

* "Numa is said to have built a temple to Jupiter on that part of this hill (the Quirinal) called Alta Semita. It consisted, like that of the Capitol hill, of three chapels—viz. one to Jupiter, another to Juno, and a third to Minerva; and was known by the name of the Capitolium Vetus. If this is the temple mentioned by Valerius Maximus ('Vetoris Capitolii humilia tecta') it had not been magnificent. It is generally supposed to have stood either on that height in the pope's garden that overlooks the Strada Rosella, or about where now stands the Barberini palace."—*Lamesden's Antiquities of Rome*, p. 232.

The principal saloon on the first floor is a fine room, of great extent; and its ceiling, painted by Pietro di Cortona, is esteemed the *chef-d'œuvre* of that artist. In the two next rooms are some valuable cartoons by Romanelli. The third is decorated with a ceiling by Andrea Sacchi; and with eight admirable pictures of the Apostles,—four of which are by Andrea Sacchi, and four by Carlo Maratti. There are also in the same apartment three little paintings by Poussin, and one by Gernignani; besides two vases of porphyry, which stand on beautiful tables of ancient black marble.

Several rooms are filled with pictures, many of which are uncommonly good, while others of less value are mixed with them. I add a catalogue of those which appeared to me the most deserving of notice.—

Vanity and Modesty, by Leonardo da Vinci; La Fornaja (the Fair Baker), by Raphael; a copy of the above, by Giulio Romano; the Magdalen, by Guido; the Four Evangelists, by Guercino; San Andrea (Corsini), by Guido; Cleopatra, by Paul Veronese; Herodias, by Rubens; St. Stephen, by Andrea Sacchi; the Madonna, by Guido; a Nun, by Andrea Sacchi; Lucretia, by Romanelli; St. Jerome, by Spagnoletto; the Virtues, by the same; St. Jerome,

by Guercino; the Death of Germanicus, by Nicholas Poussin; Joseph and Potiphar's Wife, by Carlo Cignani; a Struggle, by Caravaggio; two pictures—Adam and Eve, and St. Michael the Archangel—by Arpino; the Baptism of our Lord, by Carlo Maratti; Rosalia, by Pietro di Cortona; a Roof, by Zuccheri; the Ascension, by Andrea Sacchi; St. Sebastian, by Lanfranco; the Annunciation, by Andrea Sacchi; St. Cecilia, by Hannibal Caracci (a great picture, with several figures); the Holy Family, by Titian; the same subject, by Romanelli; a Philosopher, by Guercino; Piety, by Michael Angelo; the Vision of Jacob, by Lanfranco; the Samaritan, by Romanelli; our Saviour and the Madonna, by Tintoretto; St. Sebastian, by Hannibal Caracci; the Nativity, by Luca Giordano; St. John, by Guercino; the Madonna and Child, by Andrea del Sarto.

In the antechamber, two great pictures, by Romanelli; and the Battle of Constantine, copied from Giulio Romano by Pietro di Cortona.

In another apartment, a beautiful Ceiling, by Chiari; the famous Magdalen, by Guido; the Gamblers, by M. A. Caravaggio; a Portrait, by Rubens; an Infant Jesus, and an Infant St. John, by Raphael; &c. &c.

Great as are the remaining treasures of this

palace, it has experienced some losses during the revolution: — The following pictures have been sold: Queen Esther, by Guercino; a Holy Family, by Carlo Maratti; the same subject, by Raphael; a Portrait, by Carlo Maratti; and some others.

The ten lower rooms of the palace are devoted to statues and other curiosities in marble.

The first is filled with Egyptian idols; three of which are in basalte, and three in Grecian marble.

In the second are modern specimens of sculpture; among which I distinguished a Sleeping Diana, and an Adonis defending himself from the attack of a wild boar, by Bernini. There is also in this room a picture of St. John the Baptist, by M. Valentin.

A bronze statue of Septimius Severus, a statue of the Etruscan deity Abundance, and a colossal bust of Adrian, form the ornaments of the third.

From the fourth room two pillars of ancient black marble, which were formerly much admired, have been removed. There remain two sarcophagi, decorated with bas-relieves, on one of which is a Bacchus and on the other a Dido; a very pretty figure in the act of washing; some statues of genii; &c. There are also here some good pictures.

The marble statue of Tiberius, which was considered as the principal ornament of the fifth room, has been taken away. There is still here an Isis, and busts of Sylla and C. Marius. The marble table, and the equestrian statue of Marcus Aurelius, have disappeared.

In the saloon, the next apartment, are busts of Commodus and Trajan; a pillar of ancient green marble; a statue of Erato; a sarcophagus ornamented with bas-relieves; a statue of Agrippina, the drapery of which is admirable; a great mask; four pillars of alabaster; two colossal busts, one of Antinous and the other of Juno; a statue of Julia; a bust of Lucius Verus; another sarcophagus; a bust of Marcus Aurelius; and a statue of Diana; besides a table studded with precious stones, which stands in the centre.

In the following room I saw an ancient mosaic work found at Palestrina, representing the Rape of Europa; a statue of Juno, and one of Commodus—the latter in the character of a gladiator; Venus receiving the Apple from Paris; and several busts and antique heads.

In the adjoining chamber, attached to the wall, appear two ancient friezes, which were discovered in the gardens of Sallust. On one of them is engraved "Rome triumphant," and on the other, "Venus going to the bath." The

former is well preserved, and in its original state: the latter was restored by Carlo Maratti. On the wall is a chiar-oscuro painting by Polydore di Caravaggio; and between two statues, the lid of a sarcophagus, decorated with bas-relieves descriptive of the obsequies of Meleager. Besides these, there is in this room a Sitting Flora; and three sarcophagi, two of which are ornamented with bas-relieves —Apollo, Pallas, and the nine Muses, are worked on one; and the Rape of Proserpine on the other.

The last chamber formerly possessed the Sleeping Faun—one of the finest Grecian statues seen at Rome. It is no longer here; and I could not discover whether it had been taken away by the French, or sold by the proprietor. In this room there remains an altar with bas-relieves, on which stands an antique vase; the statue of a Sick Satyr; a fluted column of African marble; and several busts. There are also here figures of various animals,—a panther, a stag, a goat, &c.

On one side of this suite of apartments is another room, also filled with antiquities; among which I distinguished two statues of Silenus, both made of Grecian marble; a little sarcophagus; a sleeping Cupid; and a table of Egyptian granite.

To this long account of the Barberini palace I must be permitted to add, that it contains, besides the curiosities which I have enumerated, a fine library, said to consist of fifty thousand printed volumes and many rare and valuable manuscripts. The proprietor, with becoming liberality, permits the public to have the free use of this collection two days in every week. The staircase which leads to the library also deserves notice.

The church of *San Nicola di Tolentino*, which stands very near this mansion, has a handsome *façade*; and within are seen some good pictures.

In the little church of *the Conception*, belonging to the convent of the Capuchin monks, I saw the celebrated picture of St. Michael trampling on Satan, esteemed one of the best works of Guido. Besides this admirable picture, there are several others of no ordinary fame; of which I shall mention the Transfiguration, by Marius Balassi; St. Francis in a Swoon, by Domenichino; a fine picture over the principal altar, by Lanfranco, representing the Conception of the Virgin. To these, the following objects of curiosity must be added:—the tomb of Alexander Sobieski, son of John

the Third king of Poland; a much-admired picture of Santa Bonaventura, by Andrea Sacchi; a Nativity, by Lanfranco; a Dead Christ, by Camassei; and the Decollation of St. Paul, esteemed one of the most finished works of Pietro di Cortona.

The church of *San Isidore*, though small, deserves a visit. Some of its valuable pictures have been removed; but there still remain a Conception, by Carlo Maratti; and a San Isidore (an excellent work), by Andrea Sacchi. One of the chapels was painted by Perugino, and another by Carlo Maratti. The convent to which this church belongs is inhabited by Irish monks.

On the Mons Pincius (immediately above the Piazza di Spagnia) stands the *Terrace, Obelisk**, and *Church of la Trinita del Monte.*

* "An Egyptian obelisk covered with hieroglyphics, and about the size of the two obelisks which decorated Augustus's mausoleum in the Campus Martius, was found in these gardens: and for this reason it has been called Sallust's Obelisk. It had no doubt been placed on the spina of the Circus. It could not have been erected by Sallust, who died six years before Egypt was conquered by Augustus, and consequently before any obelisk was brought to Rome. It must have been erected by one of the emperors, perhaps by Claudius or Aurelian."—*Lumesden's Antiquities of Rome*, p. 242.

The first of these affords a pleasant walk, and commands an extensive view of the whole city. The second, found in Sallust's garden, is forty-four feet and a half high, of Egyptian granite, and covered with hieroglyphics. After having lain neglected several years in the piazza or square of St. John of Lateran, where it was first intended to have placed it, it was erected on its present site, in the year 1789, by the late pope, Pius the Sixth, who was zealous on all occasions to encourage the arts and to increase the magnificence of Rome.

The church of the Trinita del Monte, built originally by Charles VIII. king of France, has always been considered as the property of that country: it therefore experienced the fate of the religious houses within the territories of the nation to which it belonged, and was entirely dismantled during the revolution. The French government have lately, in consequence of the restoration of religion at home, ordered it to be repaired; and workmen, when I was at Rome, were employed for that purpose. Finding the doors open, I walked in, and saw the celebrated picture of the Descent from the Cross, by Daniel di Volterra, which, though much injured by damp and neglect, has still enough left to convince one of its original merit.

In the deserted convent attached to the

church I was shown a picture just finished by a modern artist, and which is, I believe, intended to be placed in the Trinita del Monte, when restored to its former state. The subject is the Funeral of the Virgin Mary, in which the painter has introduced a variety of figures. It is but doing justice to merit to add, that Lanti, from whose pencil it comes, has displayed considerable talents both in the design and in the execution. The countenances are expressive, and the coloring of the whole particularly beautiful.

The *Villa Medici*, which belonged to the grand-duke of Tuscany, and was transferred with his dominions to the king of Etruria, has lately been given by the latter to the French republic. It stands on the same terrace with the church which I have just mentioned. The *façade* is ornamented with bas-relieves; and the views from the house, on both sides, are delightful. The whole is now undergoing a thorough repair, previously to its occupation by the French students, who are soon to remove hither from the former college of their nation. The Villa Medici possesses the advantage of a pleasant and extensive garden; which is not less retired than if, instead of being within the walls of the town, it had been si-

tuated at a considerable distance. Here, after a fatiguing day spent in viewing the curiosities of this wonderful city, I used often to enjoy the free air and delightful shade which these gardens afford.

The *Porta Pinciana*, called so from the Mons Pincius, on which it is built, is supposed to have been constructed by Aurelian, and repaired by Constantine. Tradition asserts that this was the gate near which Belisarius, the Roman general, after the loss of his eyes, was used to solicit charity. The stone on which he sat is pointed out; and on it is engraved the pathetic appeal of the neglected warrior,—"Date obolum Belisario."

In continuing my tour I next visited the *Villa Borghese*. In viewing the house attached to it for the second time, I received infinite pleasure from the examination of the beautiful and interesting objects which it contains; but as I specified in my letter from Rome * those with which I was most delighted, I shall add nothing on the subject,—only reminding those who may wish for a more particular account, that they can with safety look for its present

* Vide p. 359 of vol. i.

state in any of the old accounts of this place, as it has suffered no loss whatever.

The garden or paddock of this villa forms, as I had before occasion to remark, the fashionable promenade of the Roman *noblesse;* and here, when the weather is fine, crowds of carriages, horsemen, and pedestrians are assembled. In short, the Villa Borghese is to Rome what Hyde Park and Kensington Gardens are to London. In the shady walks it is the fashion to wander on foot; and on the graveled road to loiter in carriages or on horseback. The equipages are all *à l'Anglaise;* and the most extravagant prices are given for vamped-up English carriages. The men are also very ambitious of imitating our mode of riding; and I have often smiled at seeing the pigmy decendants of Roman patricians, dressed like jockeys, and perched on the shoulders of worn-out hunters, seeming to know no ambition beyond that of keeping their seats on these unruly animals,—a point which they do not always attain. Some of the ladies have handsome features; but I cannot say that female beauty is very general among the higher ranks. The artists say, that no where is to be found more lovely forms or more expressive countenances; but they add, that these specimens of perfection must be looked for, at Rome, not in the first

class, but among the wives and daughters of persons of respectable but not exalted stations.

I shall now return to the *Piazza di Spagnia*, where my lodgings were situated, and where, I believe, all the English who ever visited Rome have uniformly lived. The name is taken from the palace of the ambassador of his most catholic majesty, which stands in it: and the jurisdiction of his excellency extends not only over the whole spot, but also over some of the adjoining streets. This is considered the handsomest square in Rome: but it must not be thence concluded that it is either very large or very beautiful. The fact is, that the piazzas here are very insignificant places; and this, though it greatly exceeds in size all the rest, is not to be compared either with Grosvenor Square in London or the *Place de Vendôme* at Paris. It is supposed to occupy the ground on which the Naumachia of Domitian was originally built: and in the centre appears a fountain, which Bernini, probably in allusion to this circumstance, has constructed in the form of a boat.

Nearly opposite the fountain appears a magnificent staircase, of great height and corresponding breadth, built at the expense of a king of France, and which leads to the terrace

of the Trinita del Monte; the obelisk of which is seen from every part of the Piazza di Spagnia.

The principal buildings are, the palace of the ambassador, which is on a great scale; and the College de Propaganda Fide, in which children from abroad are educated, and more particularly Africans and Asiatics, who, after receiving their instruction here, are sent back to preach the Gospel in their respective native countries.

*Villa Albani.*

I shall afterwards have occasion to mention the objects most deserving of notice in the immediate neighbourhood of the Piazza di Spagnia. In the mean time I must beg leave to give the particulars of an excursion to the Villa Albani, which stands at the distance of three English miles from the Porta Salara; in the vicinity of which Seneca, Ovid, and Martial had country-seats.

This villa, built by the cardinal Alexander Albani about sixty years ago, was filled with the rarest works of art; but the present owner, who is also a cardinal, apprehensive of the effects of the revolution, removed, and concealed for some years the curiosities he possessed. He has lately ordered these treasures to be brought back to their original position; and his elegant

villa will soon resume its former splendid appearance. The arrangements were not finally made when I was there; but even in this unsettled state, the Villa Albani, as an interesting sight, yielded to few spots in or near Rome.

The principal cassino consists of a long suite of apartments; under which, towards the garden, is a portico, the pillars and statues of which deserve notice. The vestibule, by which we entered, is of an octagon shape, and is remarkable for its modern bas-relieves and ancient statues. The walls of the stairs are also ornamented with bas-relieves.

After passing through several rooms, each of which attracted attention, either by its ceiling, its pillars, or its mosaic pavement, we came into the gallery, which is truly magnificent. It possesses eight columns of porphyry, besides marble pilasters, the work of which, though modern, is in the ancient style, and decorated with cameos, vases, capitals, and a gilt entablature. Under the doors are two corresponding bas-relieves, in which trophies are beautifully worked. There are also here a celebrated statue of Pallas; a very singular one of the infant Bacchus in the arms of his aunt Ino (called by the Greeks Leucothea); a bronze Serapis, the head of which is of basalte; a statue of Julius; a Faun; a bronze figure of Ptolemy; two

Sphinxes in antique black marble; and a Tripod in alabaster. Such are the treasures of this room; on the ceiling of which Mengs has painted a beautiful picture of Apollo seated on Mount Parnassus, and accompanied by the Muses.

Five other chambers are filled with bas-relieves and statues.

On the ground floor, to which we shall now return, I have already mentioned the vestibule: beyond which are several rooms; and in every one are collected antiquities of value. A gallery and some cabinets succeed: in all of them are statues; and many are decorated with columns, mosaics, and bas-relieves.

In the centre of the garden stands a fine fountain, which plays on a basin of grey granite forty-one feet in circumference, supported by four ancient figures of pugilists.—On the staircase leading from the house to the garden there are also two fountains.

At the extremity of the garden appears a handsome edifice, decorated with a magnificent portico supported by pilasters and by twenty-six columns of granite. This portico is also filled with statues and bas-relieves.

Beyond, is a chamber filled with Egyptian idols; and a gallery with a mosaic pavement, in which are several statues.

Behind this edifice is another portico. In the centre I remarked a colossal statue of Rome in a sitting posture;. on the pedestal of which is a bas-relief representing Theseus taking up the stone under which his father's sword was concealed. Other statues and busts are also here.

The garden is also decorated with works of art; but the Egyptian obelisk of granite which was formerly seen in these grounds has been removed. I shall add a catalogue of the most valuable articles brought back and scattered about the different buildings and walks of the Villa Albani:—

A Faun; an Apollo, in bronze; a Hercules, in bronze (antique); a Diana, in alabaster (the head, feet, and hands in bronze); a Diogenes, in marble; a Minerva, in alabaster; a Silenus (ancient); a Faun.

In the gallery, Statues of Marcus Aurelius, Jupiter, and Minerva, besides admirable bas-relieves.

In the vestibule, A statue of Faustina in a sitting posture (made of one block); a Roman Emperor; an Apollo (ancient, and made of one block).

Agrippina; Marcius; Jupiter, made of basalte; an ancient picture found in the Farnesian Gardens; an Etruscan vase, with bas-re-

lieves representing the victories of Hercules; an ancient Ptolemy; Signs of the Zodiac (very fine); an Etruscan vase; some ancient mosaics; statues of Leda, of Paulina, of Comedy, and of Jupiter; some ancient columns; a Diana of Ephesus; a figure of the River Nile (ancient and in bronze); colossal busts of Titus and of Trajan; ancient mosaic representations of the Family of Medici; Rome triumphant; Claudius; Septimius Severus; an ancient vase on a tripod; a colossal figure of Europa; a colossal River; Slaves; ancient bas-relieves, representing Berenice performing a sacrifice; &c. &c.

From the Villa Albani I went to the

*Villa Ludovisi,*

which adjoins. It is uninjured, and has lost none of its treasures.

The Villa Ludovisi has two casinos, or edifices. The principal one was built from a design of Domenichino; and the *façade* is ornamented with statues, busts, and ancient bas-relieves. Within, is assembled a valuable collection of ancient sculpture.—In the first room is a bust of Pyrrhus in bas-relief; a statue of Esculapius; an Apollo; a Venus; a bust of Claudius, with a head in bronze; a statue of Antoninus Pius; another Apollo; a bust of

Antinous; and some other marbles.—In the second, a fine statue of Mars in a posture of repose; a group of Apollo and Diana; a Pan; a Cleopatra; a sitting Gladiator; Venus coming out of her bath (modern, from the Florentine school); busts, and other statues.—In the third, a Bacchus; a Mercury; an Agrippina, the drapery of which is much admired; and a bust of Bacchus in red Egyptian marble.—In the last room, a celebrated group, the subject of which is not agreed upon by antiquaries. It is the work of Menelaus, a Grecian artist, whose name appears on the pedestal. Near it is another group, justly much esteemed, representing the interesting story of Pœtus and Arria. The heroic wife, after plunging the dagger into her own breast, reposes on the arm of her husband.—Besides these works, there is a modern group by Bernini, the story of which is the Rape of Proserpine.

The other cassino, situated in the middle of the garden, has a painted ceiling by Guercino, esteemed indisputably the *chef-d'œuvre* of that artist. It represents Aurora scattering flowers before the chariot of the Sun. It is certainly a fine picture, but by no means equal, in my opinion, to that by Guido, on the same subject, in the Rospigliosi palace.

In an adjoining room are al-fresco land-

scapes; two of which are by Guercino, and two by Domenichino.

In another chamber, the roof of which is painted by Zuccheri, I saw a large bust of Marcus Aurelius, with a bronze head. There is likewise in the same apartment the petrifaction of a human body.

In a room below, there is another ceiling painted by Guercino, in which Fame is drawn in the character of a woman sounding a trumpet, and carrying in her hand a branch of olive.

In every part of this villa are scattered busts, statues, and other antiquities.

After this digression I return to Rome; and shall begin with the environs of the Piazza di Spagnia.

In the *Church of San Josepho a Capo le Casé* there are some good pictures; particularly one by Lanfranco; and a Flight into Egypt, by Andrea Sacchi.

The chapel of San Francesco di Paolo is the most interesting thing in the church of *San Andrea delle Fratte.* Besides ornaments of rare and beautiful marble, it possesses two figures of angels, by Bernini, which are much admired

by connoisseurs. The spot between these churches the famous gardens of Lucullus are supposed to have occupied.

I was next taken to the *Palazzo Buffoli*, to see a chiar-oscuro by Polydore di Caravaggio; but as it is quite effaced, my trouble was thrown away.

The only curiosity which the *College of Nazareth* can boast, is an antique statue of Cæsar, which stands in the yard, over a fountain, opposite the principal entrance.

The *Church of the Guardian Angel* possesses a picture of St. Anthony of Padua, by Luca Giordano.

*San Nicola in Arcione**, where the ancient Forum Archimonium once stood, is adorned with some good pictures; particularly one by Carlo Maratti, and two by Andrea Sacchi.

The *Fountain di Trevi*†, one of the most

* "Where the Forum Archimonium stood, a church has been dedicated to St. Nicholas, called 'in Arcione,' a corruption of its former name."—*Lumesden's Antiquities*, p. 243 (in a note).

† "It was usual to build *ediculæ*, or small temples, to the

magnificent ornaments of modern Rome, is supplied with water by an aqueduct; the source of which having been discovered by a young girl, received from the ancients the name of "Aqua Virginis."

The modern fountain is placed against one side of the Palazzo Conti, which it nearly covers with its decorations. In the front, supported by four pillars, is a colossal statue of Neptune drawn by two tritons, from the chisel of Pietro Bracci. In the recesses on each side are figures of Health and Plenty, by Philippo Valle; and the bas-relieves below represent Marcus Agrippa, and the virgin pointing out the source of this water.

The four statues made of Traventino, which appear over the entablature, represent the abundance of flowers, the fertility of the land, the riches of autumn, and the beauty of the country.

nymphs who presided over fountains. The one here mentioned was probably dedicated to the virgin who pointed out the fountain to the soldiers, who considered her as a divinity, and placed in it her statue or portrait.

"This aqueduct, now called di Trevi, and whose water is excellent, was brought to Rome by M. Agrippa. It is for it that the magnificent Fontana di Trevi, at the foot of the Quirinal Hill, which does so much honor to modern Rome, was built, by the celebrated artist Nicholas Salvi.—*Lumesden's Antiquities*, p. 56.

The *Church of Santa Maria à Trevi* deserves a visit, on account of the small Christ, painted by Palma, which is still there.

The *Church of St. Vincent and St. Anastasius* has a fine *façade*, adorned with two rows of pillars in the Corinthian and Composite orders. Within, are some good pictures; among which St. Vincent preaching, by Pascucci, is distinguished.

Having in my letter from Rome mentioned the Piazza di Monte Cavallo *, as well as the obelisk, and the celebrated equestrian group, on the Quirinal Hill, I shall only add, that the palace of the pope (the interior of which I had not an opportunity of viewing, as his holiness resides there), is a handsome edifice, and not unbecoming the occupation of any temporal prince, — though by no means either so large or so magnificent as that of the Vatican.

The Palazzo della Consulta, which adjoins the papal residence, is also a fine building.

Of the Rospigliosi Palace *, the famous Aurora of Guido, and the pictures of Domenichino and Ludovico Caracci, I have spoken at large in my letter from Rome.

In the *Church of St. Silvester* are some

* *Vide* p. 359 of vol. i.

good pictures: after seeing which, I proceeded to

The *Villa Allobrandini*, which, after belonging successively to the cardinal of Est, and to the families of Vitelli, Allobrandini, and Pamphili, came at last into possession of the prince Borghese, who is the present owner. The object for which this villa is principally visited, is the celebrated ancient painting, which is here preserved, and thence called the Allobrandini Wedding *. It is considered the most perfect specimen extant of antique art, and represents the ceremonies observed immediately before the consummation of matrimony. The coloring is still fresh and beautiful; and the figures are models of elegance.

I asked in vain for some other antiquities and modern pictures, formerly seen in this villa: they had all been removed; and were

* "Among the ruins of Mecænas's gardens was found, about two hundred years ago, a picture, probably part of a cornice, representing the bedding of a married pair. It is preserved in the Villa Allobrandini, and is from that circumstance known by the name of the Allobrandini Marriage. It is supposed to express the marriage of Thetis and Peleus. Be that as it may, it is no doubt the work of an able artist. The figures are elegant, and painted with much freedom: when seen at a proper distance they produce a great effect."—*Lumesden's Antiquities*, p. 194.

probably sold in consequence of the requisitions made by the revolutionary government.

The *façade* of the church of *St. Dominick and St. Sixtus* is much admired, consisting of two rows of Corinthian and Composite pilasters. Within, are pictures by Francesco Mola, Lanfranco, and Romanelli. One by the latter deserves particular attention.

In the garden of the convent of Santa Catherina di Sienna is an old tower, which overhangs the neighbouring streets. Some antiquaries say it was built by Augustus; and some, by Trajan; while others pretend that it was a modern work, erected by the family of Conti. I do not think it necessary to investigate the question.

The *Column of Trajan*, is, as every body knows, one of the most interesting sights and most splendid monuments standing of Roman grandeur*. It is, indeed, the finest pillar in

* "Although none of these buildings have escaped the rage of barbarous hands and all-devouring Time, yet the most remarkable monument of this Forum still remains—*viz.* the historical column erected by the senate and people to the emperor, after his Dacian conquests, and on which the progress of both these wars are represented in basso-relievo.

the world; but it has been so often described, that I shall be as short as possible in my observations.

Though one hundred and fifteen English feet in height, it is less admired for its great size than for the bas-relieves with which it is decorated, descriptive of the victories of Trajan over the Dacii. Each figure is two feet high, admirably executed, and well preserved. The column is of the Doric order, and constructed of thirty-four blocks of white marble. I ascended, without difficulty, to the summit, by a circular marble staircase, consisting of one hundred and eighty-five steps. The statue of the emperor, in bronze gilt, stood formerly at the top of the column. Pope Sixtus V., with more piety than taste, ordered the figure of Trajan to be replaced by one of the apostle St. Peter. The modern statue is placed on the ancient pedestal, surrounded with a balcony or iron railing, whence an extensive view of the whole city is enjoyed.

This vast pillar in its original state occupied the centre of the Forum of Tra-

After many actions, and being reduced to the last extremity, Decebalus their king put an end to his own life, and Trajan erected Dacia into a Roman province."—*Lumesden's Antiquities*, p. 218.

For the inscription, *vide idem*, p. 219.

jan *, which was of corresponding grandeur. Of the latter, nothing now remains; and the ground on which it was built forms the site of two churches: one of which is called the Name of Mary, and the other, St. Mary of Loretto. The first of these is remarkable for a pretty rotundo, and for a picture by Pozzi. The last possesses a celebrated statue of Santa Susanna, by a Flemish artist; a chapel painted al-fresco by Zuccheri; some pictures by Arpino, Baldini, and Chiari; and a fine cupola, on the plan of that of the Vatican.

After seeing these different curiosities, I drove to the *Colonna Palace*, which, though not much admired for the exterior architecture, is justly esteemed for its many other advantages. Considering its extent, its splendid apartments, and the vast number of valuable

* "Of the various forums, that of Trajan seems to have been the most elegant. It was built by the renowned architect Apollodorus. It stood between the Capitol and Quirinal Hills and Nerva's Forum. It was ornamented with sumptuous buildings, a basilick, a gymnasium, the Ulpian library, an historical column, porticos, a triumphal arch, &c. Indeed, this last was taken down, and its beautiful basso-relievos and rich materials employed to erect a triumphal arch to Constantine, and which I shall examine in the sequel. On the medals of Trajan we find represented his forum, column, triumphal arch, and Ulpian basilicks."—*Lumesden*, p. 217.

pictures which they contain, it may be fairly considered as one of the most magnificent mansions of modern Rome. In ascending the stairs which lead to the principal floor, I perceived an antique head of Medusa, in basso-relievo; and the beautiful statue of a Slave, which is supposed to come from the chisel of the same artist who made the figures which adorn the Arch of Constantine.

The following is a list of the pictures with which I was most pleased:—Some door-pieces, by Andrea Sacchi; Europa, by Albani; Death of Abel, by Andrea Sacchi; two pictures of St. John, by Guido; a Holy Family, by Carlo Maratti; the same, by Titian; St. Paul, by Guercino; Moses, by Guercino; the Resurrection, by Perugino; a Clown at Supper, by Hannibal Caracci; the Virgin and Child, by Raphael, in his first manner; a Musician, by Tintoretto; Angel and Child, by Guercino; Luther, by Titian; Calvin, by Titian; a Ceiling, by Zutti; the sides of the same, by Battoni; Helen in the bath, by Corregio.

The gallery of this palace is perhaps one of the most magnificent rooms in Europe. It is of vast length, filled with the finest works of art, furnished with much elegance, and (what is extraordinary here) it is kept in the highest order.

In the vestibule, on entering, I found five Landscapes, by Claude Lorraine—the most beautiful of which is the Triumph of Bacchus (a most delightful picture); two Landscapes, by Salvator Rosa; ten by Poussin; two by Orizzonte; one from the school of Caracci; and a Landscape in which figures are introduced, by Albani.

Having now come into the body of the gallery, my attention was drawn to the following admirable works:—The Last Judgement, worked in ivory, executed under the eye and particular directions of Michael Angelo and Rubens; the Assumption, by Rubens; St. Francis, by Guido; St. Stanislaus, by Carlo Maratti; the Magdalen, by Hannibal Caracci; the Birth of Christ, by Gerardo della Notte; Children, by Carlo Maratti; a Ceiling, on which are represented the Battles of Colonna, by Lucchesini; two pictures of St. John in the Desert, by Salvator Rosa; St. Sebastian, by Guido (a beautiful picture); the Samaritan, by Francesco Mola; two portraits, by Tintoretto; Hagar and Ishmael, by Francesco Mola; a Flemish Peasant eating, by Hannibal Caracci; Adoration of the Holy Spirit, by Tintoretto; the Magdalen, by Guercino; a Warrior, by Rubens; the Holy Family, by Andrea Sacchi; Christ and Angels, by Albani; Musicians, by

Gerardo della Notte; Head of David (a cartoon), by Guido; two portraits, by Titian; Family of Colonna, by Titian; a Woman playing the Guitar, by Paul Veronese; the Holy Family, by Bronzino; the same subject, by Titian (a fine picture); the Madonna, by Brandi; a portrait, by Titian; a portrait, by Trevisani; a Grecian statue of Diana, and some other specimens of ancient sculpture; Triumph of David, by Guercino; St. Agnes, by the same; the Holy Family, by Tintoretto; St. Francis, by Guercino; Christ bound, by Trevisani; St. Jerome, by Spagnoletto; Potiphar's Wife and Joseph, by Carlo Maratti; St. Peter in Prison, by Lanfranco; Sacrifice of Augustus, by Carlo Maratti; Venus crowned by Love, by the same; Adam and Eve, by Domenichino; Sleep of the Shepherds, by Nicholas Poussin; magnificent pillars of yellow marble; &c. &c.

From the Colonna Palace I went to the Church of *The Holy Apostles*, one of the oldest in Rome,—having been built by Constantine. It was repaired in the beginning of the last century, under the care of Fontana. Besides some good pictures, there is in this church a monument deserving attention, from the chisel of Canova, the living artist, whose skill and celebrity I have before had occasion to mention. It is that of pope Clement the Fourteenth,

consisting of a group of figures representing the pontiff attended by Temperance and Moderation.

Opposite the church stands the *Palazzo Bracciano;* the *façade* of which is handsome. There is nothing left within.

The church of *St. Romuald,* to which the hospital of the Cameldules is attached, was once famous for the admirable picture of the saint to whom it is dedicated, esteemed the *chef-d'œuvre* of Andrea Sacchi, and the fourth best picture of Rome. It was taken away by the French, and now forms one of the treasures of the gallery at Paris.

Proceeding thence to the church of *St. Mark,* I admired the twenty Ionic pillars of Sicilian jasper with which it is adorned; the al-fresco paintings of Mola and other artists; the picture of St. Mark the Evangelist, by Romanelli; a Holy Family, by Carlo Maratti; &c. &c.

To the right of this church, in a kind of square, I was shown an ancient female colossal statue, supposed to be a representation of Isis.

The church of *Lo Spirito Santo,* whither my guide now conducted me, is said to be rich in marbles and in pictures; but I was prevented

from examining them, by a circumstance which occurs too frequently in this city: I found, lying in the aisle, surrounded with lighted torches, a corse, the face of which was uncovered. This indecent custom certainly contributes not a little to extend the contagion of disease; and though derived from religious motives, appears, to those who have not early imbibed the prejudices of the catholic faith, both barbarous and disgusting. Dead bodies are exposed in this manner for several hours in churches filled with people, who seem totally to disregard the danger which may arise from breathing an atmosphere thus contaminated.

Near this spot, and behind the church of St. Luke, stood the Forum of Augustus *. A little further on I saw the ruins of the Forum and Temple of Nerva †, with the Arco di Pan-

* "The same motives that engaged Julius Cæsar to build a new forum, induced Augustus to erect another. It stood behind the churches of St. Adrian and St. Luke, and was almost parallel with the dictator's forum; but as no part of it remains, I shall not attempt to trace its limits. It had no doubt been magnificent, and worthy of Augustus; who built here a temple to Mars Ultor, which he had vowed to the god of war at the battle of Philippi."—*Lumesden's Antiquities*, p. 353.

† "Another forum was begun by Domitian; but having been finished by Nerva, it was called 'Forum Nervæ.' It

tani. The latter is made without cement; and of the former, three magnificent columns, attached to the church of La Nunziatina, are still standing.

Fronting these pillars appear the vestiges of the Temple of Pallas*; of which two Corinthian columns remain, though greatly sunk, and nearly half under ground. The figure of Pallas is visible.

After these relics of antiquity, I viewed the churches of *Santa Maria del Monte* and of *San Lorenzo:* the first of which stands between the

was almost adjoining to that of Augustus. Considerable remains of this forum are to be seen at the church of the Nunziatina and Arco di Pantani. It was small; and not quadrangular, like the other fora, as appears from a vast and circular wall still remaining, in which is the gate known by the name of the Arco di Pantani.

"Whether the three magnificent fluted Composite columns over which is built a belfry to the church of the Nunziatina, belonged to the basilick or to the temple of Nerva, I cannot decide."—*Lumesden's Antiquities,* pp. 353, 354.

* "Opposite to the three columns are the ruins of the Temple of Pallas. Over the cornice is the figure of the goddess, in alto-relievo: and along the frieze her domestic arts and labors, spinning and weaving, are elegantly cut out in basso-relievo. They are now considerably defaced. This temple was probably built by Domitian, who was a devotee, to this deity; and from her it was called 'Forum Palladium.' Before it was named Forum Nervæ."—*Lumesden,* pp. 354, 355.

Quirinal, Viminal, and Esquiline Hills; and is remarkable for a fine cupola, and for some good pictures. The other is built over the thermæ in which the saint to whom it is dedicated suffered martyrdom.

The *Gate of St. Laurence* next drew my attention. It is one of the arches of the Marcian, Tepulan, and Julian aqueduct, and was originally called Porta Collatina. After the destruction of the village of Collatium, whence it derived that appellation, it assumed its present title, from the *Basilick of St. Laurence*, which is distant about a mile and a half from this gate, and which I now visited. It is built on the spot where the saint and several other martyrs were buried. The portico is supported by six ancient columns, and is painted, al-fresco, with scenes descriptive of the life of St. Laurence.

The interior of the church is supported by twenty-two columns, most of which are of oriental granite. One of the first things which attracted my notice was an ancient sarcophagus *, the beautiful bas-relieves of which represent a marriage ceremony.

* M. Lumesden gives a particular account of this sarcophagus, with an engraving; and observes, "that the length of the sarcophagus is seven feet nine inches and a half, English

In the middle of the aisle are two marble pulpits, called in Latin *ambones;* whence the Gospel and Epistle are chaunted to the people.

The upper end of the church, where stands the principal altar, is paved with hard stone which has the appearance of mosaic. Here I beheld an ancient pontifical chair of peculiar construction, and twelve ancient columns, the lower part of which is now sunk under ground. The capitals of these columns, of the Corinthian order, are much admired. The entablature is of different pieces, and differently worked with various decorations. Over the entablature are twelve other pillars, of less size than the others; two of which are of porphyry. The principal altar is ornamented with four pillars of porphyry, which support a canopy of marble. Under this altar repose the bodies of St. Laurence and St. Stephen.

Behind the tribune is another ancient sarcophagus, on which Bacchanalian figures are re-

measure: its height, including the cover, four feet five inches and a half, of which the cover is one foot one inch and a half: and its breadth three feet eleven inches." He adds, "many bas-relieves, and even some pictures, are preserved, where marriages are represented; but I have met with none that conveys to us so many of the marriage ceremonies as this does."—*Antiquities of Rome*, pp. 430, 431, *et seq.*

presented.—There are also some good pictures in this church.

Returning now to Rome, I visited the *Mausoleum of Augustus* *, erected by that emperor, for himself and his family, in the Campus Martius. As I am no antiquary, I shall copy from M. Lumesden's book his account of what it once was, and shall then speak of its present state.—

'This sepulchral monument, incrusted with 'white marble, and raised to a great height, 'formed a magnificent dome. It seemed to 'have been divided into three parts, or stories. 'The walls of the first story were of a vast 'thickness; and in them the sepulchral cham-'bers were built. The walls of the second story 'were less thick than those of the first; and the 'walls of the third were less thick than those of 'the second. These contractions, or diminish-'ing the thickness of the walls of this sepulchre, 'had been marked by broad belts, or cornices, 'that were carried round it, and on which were 'planted evergreen trees. On the summit of 'the whole a statue of Augustus was erected.

* Suetonius tells us, that Augustus built his mausoleum "inter Flaminiam Viam, ripamque Tyberis." The historian's description answers exactly; for the remains of this monument are yet to be seen near to the church of St. Rock. —*Lumesden's Antiquities*, pp. 34, 35.

'As a further ornament to this monument, two 'Egyptian obelisks of red granite were after- 'wards placed here, perhaps by the emperor 'Claudius' (one of which is now erected at the church of Santa Maria Maggiore, and the other in the square of the Monte Cavallo). 'Marcellus, the beloved nephew of Augustus, 'seems to have been the first of the imperial fa- 'mily buried in it. Indeed, the epithet "re- 'centem," used by Virgil, when he pathetically 'mentions the funeral of that prince, is thought 'to allude to it:

> '"Quantos ille virûm magnam Mavortis ad urbem
> Campus aget gemitus, vel quæ, Tiberine, videbis
> Funera cum tumulum præterlabêre *recentem.*"'

He adds, 'though the second and third sto- 'ries of this mausoleum are destroyed, yet the 'ruins of the first, with some of the sepulchral 'chambers, but stripped of all their ornaments 'and the imperial ashes dispersed, are still to 'be seen, behind the Corea palace, in the street 'called De Pontifici, near to the church of St. 'Rock. The space within the circumference 'of the walls now serves for a small garden or 'parterre to that palace.'—*P. 253.*

Such was the use to which this once celebrated spot was applied in the time of M. Lumesden. It has since been converted into an

area, in which wild beasts are baited with the ceremonies observed on similar occasions by the ancients. Boxes and benches for spectators are placed around; and the whole forms an amphitheatre; the diversions of which are much admired by the populace of Rome. It is still within the walls of the palace.

The church of St. Rock, which adjoins, contains pictures by Baciccio, Brandi, Francesco Rosa, &c.: and opposite that of St. Jerom des Esclavons appears the Porta di Ripetta, on the banks of the Tiber; whence a flight of steps leads to the water-side. Here boats from the country, loaded with provisions for the use of the city, daily arrive. The view of the river from this point is particularly pleasing; and in the centre of the street is a fine fountain, supported by two columns.

*Palace of the Prince Borghese.*

Very near the Porta di Ripetta stands the magnificent palace of the prince Borghese*, one of the most splendid mansions of this city. The court-yard is surrounded with two rows of arches: over which is an attic supported by

* Prince Borghese was lately married to madame Le Clerc, sister to Bonaparte.

one hundred and ninety-six Doric and Corinthian pillars: and the lower floors have each an open portico adorned with several statues. The apartments are large, and rich in valuable pictures; a list of the most remarkable, which I took on the spot, I shall now add.—

In the first room,—Noah preparing the Ark, by Bassano; Infant Christ, by Benvenuto Garofalo; the Virgin, St. Anne, and St. John, by Andrea del Sarto; a Madonna, by Giulio Romano; the same subject, by Andrea del Sarto; the Adoration of the Magi, in small, by Bassano; St. Catherine, by Benvenuto Garofalo; Roman Charity, by Paul Veronese; St. Peter in Prison, by Francesco Mola; Preparation for the Ark, by Bassano (a very large picture); the Holy Family, by Pietro Perugino; the Madonna and Child, by Carlo Dolci; two Heads, and a Dog, said to be by Titian; the Holy Family, by Dossi di Ferrare; the same, in small, by Benvenuto Garofalo; a Madonna, by Andrea del Sarto; Resuscitation of Lazarus, by Benvenuto Garofalo; Christ carrying his Cross, by Maziani; the Holy Family, by Benvenuto Garofalo; the Samaritan, by the same; a portrait, by Titian.

In the second room,—The Story of Iphigenia, painted on the ceiling by Domenico Corvi; the Chase of Diana, by Domenichino

(a celebrated and admirable picture; David, by M. A. Caravaggio; two Apostles, by Michael Angelo; Joseph, the Virgin, and Child, by Pomerancio; Head of our Saviour, by Palma; Conversion of St. Paul, by Ben. Garofalo; a Madonna, by Andrea del Sarto; Cattle, by Bassano; figures of Women and Children, by Parmaganeno; two Martyrdoms of Saints, by Zuccheri; Resuscitation of Lazarus, by Benvenuto Garofalo; our Saviour crowned with Thorns, by Ludovico Caracci; St. Francis and an Angel, by Arpino; an Anatomical School, by Agostino Caracci; Orpheus, by Caravaggio; Return of the Prodigal Son, by Bassano; St. Francis, by Bronzino; the Holy Family, in small, by Leonardo da Vinci; Deposition from the Cross, by Benvenuto Garofalo; Christ and Angels, by Albani; a Young Woman, by Leonardo da Vinci; the Flagellation, by Benvenuto Garofalo; La Pieta (or a Dead Christ), by Zuccheri; St. Sebastian, by the same; Christ carrying his Cross, by the same; Christ disputing with the Doctors, by Titian; St. Jerome in the Desert, by Barocci; our Saviour, by Leonardo da Vinci; the Madonna and Child, by Titian; the Crucifixion, by Giulio Romano; St. Sebastian, in small, by Zuccheri; St. Jerome, by Palma.

In the third room,—a painted ceiling, the

Fable of Lucina, by Lanfranco; Sampson bound, by Titian; Moses, by Guido, in the style of Guercino; Lucretia, by Titian; our Saviour tied to the Pillar, by Titian; Cattle, by Bassano; the Last Supper, by Titian; three portraits, by Titian; the Last Supper, by Paul Veronese; a Clown Laughing, by Caravaggio; Lot and his Daughters, by Gerardo della Notte; St. Jerome kneeling before a Crucifix, by Maziano; a Madonna, by Andrea del Sarto; two Country Scenes, by Bassano; the Adultress, by Titian; Adoration of the Magi, by Benvenuto Garofalo (a charming picture); the Holy Family, by Dossi di Ferrare; a Head, by Pordenone; St. Sebastian, in small, by Titian; Madonna and Child, by Leonardo da Vinci; Saints, by Paul Veronese; a Madonna, in small, by Barocci.

In the fourth room,—Deposition from the Cross, by Raphael (a very fine picture); our Saviour arrested, by Arpino; two Heads, by Ludovico Caracci; Madonna and Child, by Bronzino; a Family, by Titian; Christ disputing with the Doctors, by Arpino; St. Dominick, by Andrea Sacchi; Virgin and Child, by Giorgio Vasari; a Village Scene, by Bassano; St. John the Baptist, copied from Raphael by Giulio Romano; St. Catherine in a Swoon, by Agostino Caracci; a Saint reading, by Ca-

ravaggio; a Holy Family (Presepe), from the school of Raphael; small portrait of Himself, by the same; a Head, by Leonardo da Vinci; Christ crucified, by Vandyck; portrait of Cæsar Borgia, by Raphael; a Boy carrying Fruit, by Caravaggio; a Holy Family, by Titian (one of the finest pictures in the collection); Head of St. John the Baptist, by Raphael; Personification of Music, commonly called the Sibyl, by Domenichino (a justly celebrated and much-esteemed picture); portrait of a Cardinal, by Titian (a fine picture); Madonna and Child, by Agostino Caracci; Virgin, with the infant Christ asleep, by Guido; Head of a Woman, by Titian; Virgin and Christ, by Benvenuto Garofalo; Massacre of the Innocents, by Paul Veronese; St. Agatha, by Leonardo da Vinci; Head of an Old Man, by Ludovico Caracci; the Supper in Cana of Galilee, by Benvenuto Garofalo; Christ at Calvary, by Arpino; a Woman carrying Fruit, by Caravaggio; a Madonna, by Scipio Gaetino; a Prophet, by Corregio.

In the room called that of the Throne,—the Annunciation, by Paul Veronese; the Four Seasons, by Albani; Fire of Troy, by Barocci; Flight into Egypt, by Arpino; St. Jerome, by Spagnoletto; the Prodigal Son, by M. Valentin; the Holy Family, by Lavinia Fontana; por-

trait of the Family of Pordenone, painted by himself; &c. &c.

In the room called that of Venus,—Venus sleeping, attended by a Cupid and a Satyr, by Titian; two pictures of Venus, by Giulio Romano; Venus floating on the Sea, attended by Cupid, by ——; the Chaste Susannah, by Rubens; a Satyr, by Caravaggio; Cupid and Psyche, by ——; Venus crowned by Cupids, by Arpino; Fishing for Coral, by Lavinia Fontana; Calisto followed by Diana, by Benvenuto Garofalo; Cupid sleeping, by Dossi di Ferrare; portrait of an Old Man, by Andrea del Sarto; Leda and Jove, by Leonardo da Vinci; Venus, by Andrea Sacchi; Portrait, by Pordenone; Portrait, by Titian.

In this part of the room is a representation of an Hermaphrodite in basso-relievo.

A Holy Family, by Andrea del Sarto; Divine and Profane Love, by Titian; Virgin, Christ, and St. Catherine, by Titian; our Saviour, by Paul Veronese; Madonna and Child, by Andrea Sacchi; a Marine Landscape, by Paul Brill; a Madonna, by Giulio Romano; a Madonna, by Parmaganeno; a Portrait, by the same; Calvary, by Dossi di Ferrare; a Marine Landscape, by Claude Lorraine; Virgin, Child, and Animals, by Bassano; Christ in the Ship with Simon Peter, by Benvenuto Ga-

rofalo; a Portrait, by Titian; a Madonna, by Giulio Romano; a Holy Family, by Titian; a Madonna, by Benvenuto Garofalo; a Portrait, by Titian; a Holy Family, by M. A. Caravaggio; the Virgin, by Andrea Sacchi; two pictures, by Bronzino; St. John the Baptist, by Paul Veronese; Christ on the Cross, by the same; Circe, by Dossi di Ferrare; Virgin and Saints, by Titian; a Magdalen, by Lavinia Fontana (a charming picture); our Saviour, by Michael Angelo; Il Presepe, by Benvenuto Garofalo; David, by Caravaggio; the Three Graces, by Titian; Christ questioned by the Pharisees, by Titian; a Landscape, by Dossi di Ferrare.

In the last room,—St. Jerome, by Carlo Maratti; St. John the Baptist, by Bronzino; Head of our Saviour, and St. John, by M. Valentin; St. Francis, by Agostino Caracci; St. John the Baptist, by Paul Veronese; a Villain, by Spagnoletto; the Resurrection, by Zuccheri; a Portrait, by Romanelli; Return of the Prodigal Son, by Titian; Ecce Homo, and a Madonna, by Zuccheri; the Adoration, by Bassano; our Saviour, by Arpino; Judith, by Lavinia Fontana; &c., &c.

Such are the immense treasures still contained in the Palazzo Borghese, many of which are *chefs-d'œuvres* and in high preservation.—Two

days scarcely suffice for a rapid view of this very valuable collection.

In the vicinity of this palace I was shown several churches which I shall not name, as I found nothing in them deserving the attention of strangers.

The ancient Campus Martius I have already mentioned as covering a vast space of ground, beginning near the theatre of Marcellus, and ending with the mausoleum of Augustus.—What is now called the Campus Martius, is a miserable little place, by no means worthy of notice.

The *Church of Santa Maria Magdalena* has a fine ceiling, besides some good pictures and statues.—Attached to it, is the college of Capranica, the oldest foundation of Rome, in which young men destined for the church are educated gratuitously.

The *Church of Santa Maria in Aquiro* (or that of the Orphans, as it is otherwise called) adjoins. I was prevented from examining it, by finding a corse lying there uncovered.

I proceeded thence to the *Piazza del Rotondo*, where stands that superb monument of ancient grandeur, the Pantheon.

This place was long covered with the rub-

bish of ancient buildings, and was not cleared till the time of pope Eugenius the Fourth; who found here several ancient statues, busts, and other curiosities. Clement the Eleventh erected the obelisk with which it is at present adorned. It is covered with hieroglyphics, is of Egyptian granite, and was originally found near the church of Santa Maria sopra la Minerva.

*The Pantheon*

is in the number of the few things which I have met with in my travels that have exceeded the expectations previously formed; and no language can describe the sensations I experienced in walking through this magnificent temple, and recollecting, that, just as it now appears, it was used by the ancients, by whom it was also made a place of worship. Despairing of being able to give an accurate idea of this celebrated and most extraordinary specimen of Roman architecture, by any words of mine, I shall copy those of M. Lumesden, who, as an antiquary, merits the confidence of the reader.—I should first mention, that the Pantheon has not been injured during the late revolution, and is exactly in the state in which it was seen by the respectable writer from whom I take the citation.

'I came to the Pantheon, the pride of Rome

'and the admiration of every person of taste. 'From its circular form, it is now generally 'known by the name of the *Rotondo*. Though 'robbed of the greatest part of its precious or- 'naments, and after the many alterations it has 'undergone, it still remains the most complete 'and most magnificent of all the ancient tem- 'ples to be seen at Rome. The Romans having 'adopted the gods and superstitions of all the 'countries which they conquered, naturally 'erected a temple to the whole, for such is the 'meaning of pantheon.

'On the frieze of the portico, or porch, is 'inscribed, in large letters,

'M. Agrippa, L. F. Cos. Tertium, fecit:

'but whether Agrippa built the whole of this 'vast temple, or only added the portico, has 'been a matter of doubt. Palladio, indeed, 'thinks that the body of the Pantheon was 'built in the time of the republic. At any rate, 'the addition of the portico must have been 'an after-thought; for the original frontispiece 'or pediment, of small projection, is still to be 'seen above Agrippa's portico.

'That this temple had been repaired by Sep- 'timius Severus, and his son M. Aurelius An- 'toninus Bassianus, better known by the name 'of Caracalla, about two hundred years after

'the time of Agrippa, appears from the follow-
'ing inscription, in small characters, to be seen
'on the architrave:

'Imp. Caesar. Septimius Severus Pius. Pertinax. Arabic Adiabenic. Parthic. Pontif. Max. Trib. Pot. XI. Cos. III. P. P. Procos. et
Imp. Caes. M. Aurelius Antoninus Pius. Felix. Aug. Trib. Pot. V. Cos. Procos.
Pantheum vetustate corruptum cum omni cultu restituerunt.

'From this inscription it is evident that this
'temple is the Pantheon, and that it had suf-
'fered from age. But with what propriety
'could such a building be said to have suffered
'from age, had it been all built by Agrippa*?
'Is not this an indication that the body of the
'temple was constructed long prior to the time
'of the son-in-law of Augustus? But by whom
'it was first built, or to what deity or deities it
'was afterwards dedicated, I have not been
'able to ascertain. Pliny, indeed, says, that
'Agrippa dedicated it to Jupiter the Aven-
'ger: "Pantheon Jovi Ultori ab Agrippa
'factum." Some antiquaries suppose it was
'built by Scipio Nasica, about the year of

* Mr. Gibbon seems to consider Agrippa as the builder, in the following sentence:—"The example of the sovereign was imitated by his ministers and generals; and his friend Agrippa left behind him the immortal monument of the Pantheon."—*Decline and Fall.*

'Rome 555, in honor of Cybelé; and that from 'the mother of the gods it was called Pan- 'theon: but I find no sufficient authority for 'that opinion. But supposing the body of the 'Pantheon to have been built in the time of 'the republic, yet is it not highly probable 'that Agrippa, when he added the noble por- 'tico, renewed the interior of the temple, and 'decorated it with the rich ornaments men- 'tioned by ancient writers? May he not, 'therefore, in some measure be considered as 'the author of the whole?

'From Dion Cassius it appears that Agrippa 'wished to place the statue of Augustus in the 'Pantheon, and to have inscribed his name as 'the author of this superb temple; which the 'emperor modestly declined. Agrippa there- 'fore placed the statue of Julius Cæsar in the 'Pantheon, among the gods; and the statues 'of Augustus and himself in the great niches 'under the portico.

'The Pantheon was given by the emperor 'Phocas to Boniface the Fourth, elected pope 'in the year 608; who converted it into a 'Christian church*, and dedicated it to the 'Virgin Mary and to all the martyrs.'

* "The temple of the Celestial Venus at Carthage, whose sacred precincts formed a circumference of two miles, was judiciously converted into a Christian church; and a similar

After proving the absurdity of father Lazzari, who has contended, notwithstanding the constant tradition and innumerable proofs of its having been a temple, that it was only part of Agrippa's baths, M. Lumesden thus continues—

'We have not now so advantageous a view 'of the Pantheon as formerly, because the 'ground about it has been much raised by the 'rubbish of buildings destroyed in its neigh-'bourhood. The popes, indeed, have caused 'the ground to be cut down in a slope, so that 'we descend to the portico. When the ground 'was level, there were seven steps to ascend 'the portico; whereas one only remains.

'The whole of the Pantheon is Corinthian, 'and is reckoned a model for the proportions 'of that elegant order. The portico is sup-'ported by sixteen columns of oriental granite; 'the shaft of each of which is a single stone, 'about forty-two feet (English measure) high, 'without reckoning either base or capital. 'Eight of these columns ornament the front, 'and the other eight are placed behind.

'This portico is surmounted with a pedi-'ment: in the tympan of which I observed 'many holes, which no doubt served to fix a

consecration has preserved inviolate the majestic dome of the Pantheon at Rome."—*Gibbon's Decline and Fall.*

'bas-relief, but which has been taken away. 'Indeed the portico was covered, both outside 'and inside, with brass, which Urban VIII. '(Barberini) employed to make the superb '*baldoquin* in St. Peter's, and some cannon, 'which are to be seen in the castle of St. An-'gelo. It was this robbery that made Pasquin 'say "Quod non fecerunt Barbari Romæ, fe-'cit Barberini." This pope added the two 'towers, or belfries; which surely do not cor-'respond with the majesty of the Pantheon, 'and serve only to disfigure it; but for which, 'however, he caused an inscription to be placed 'in the portico.

'The present gate, though of metal, seems 'not to be the original one; which was of 'sculptured bronze, and is said to have been 'carried away by Genseric, king of the Goths.

'The diameter of the inside of the Pantheon 'is about one hundred and forty-nine feet En-'glish, exclusive of the walls, which are about 'eighteen feet thick: so that the diameter of 'the whole circle is about one hundred and 'eighty-five feet. The bricks with which the 'walls were built must have been made of ex-'cellent materials, and well baked, to have 'existed entire such a number of years.

'The height of the interior of the Pantheon 'was the same as its breadth, before the floor

'was raised; which is now on a level with the 'floor of the portico; whereas formerly it 'seems to have been seven or eight feet lower 'than the level of the portico; from whence 'they descended into the body of the building 'by several steps. Such a construction was 'not unusual, for the ancients thought that it 'added a majestic gravity to their temples. In 'the present case, the additional height which 'the Pantheon by this means acquired, seems 'to have been necessary for the Corinthian 'order.

'Round the interior of the Pantheon there 'were seven recesses, or chapels, formed in the 'thickness of the walls. Each of these chapels 'is ornamented with two beautiful columns of '*giallo antico*, fluted. Between these chapels 'are altars: but these have been added since 'the temple was converted into a Christian 'church.

'The walls, from the floor to the cornice, 'were divided into compartments, and incrust-'ed with precious marbles. The frieze is of 'porphyry. Over the great cornice there is 'an attic decorated with fourteen niches. Be-'tween every two of these were four pilasters, 'with panels of different marbles: but this part 'of the decoration was destroyed by Benedict 'the Fourteenth, whilst I' (M. Lumesden) 'was

'at Rome. The attic has an entablature; from 'which immediately springs the arch, or vault, 'which covers the whole. This arch for a consi-'derable distance is divided into compartments, 'which are supposed to have been covered 'with sculptured plates of silver, but of which 'there is no vestige. Towards the summit the 'arch is plain.

'The Pantheon being one of those temples 'which Vitruvius calls *hæpæthra*, has no win-'dows, and is only lighted from the summit, 'by a circular opening, the diameter of which 'is about twenty-seven feet. It may properly 'be called its *eye;* and nobly is it lighted. 'Through this opening the rain indeed falls 'into the temple; but there is a reservoir in 'the middle of the floor for carrying it off: 'and for this reason the floor is not level, but 'slants to this centre.

'The roof of the Pantheon, now covered 'with lead, was formerly covered with plates 'of gilded brass. These, however, as well as 'the silver and other metals that enriched the 'inside of the arch, are said to have been car-'ried away by Constans II., in his visit to 'Rome, about the year 655.'—*Antiquities of Rome, p. 277 et seq.*

To M. Lumesden's account I must add a few words on the modern ornaments of the Pan-

theon. They consist of the busts of celebrated poets, painters, and other distinguished men. Among them are those of Metastasio, Raphael, Carlo Maratti, Mengs, Nicholas Poussin, and Winkelman; all of whom died at Rome. Under the bust of Raphael appears the following distich:

Ille hic est Raphael timuit, quo sospite vinci
Rerum magna parens, et moriente mori.

The inside of the dome, to the great scandal of antiquaries, and perhaps to the real injury of its venerable appearance, has been whitewashed within these few years.

Behind the Pantheon were the thermæ of Agrippa, the first ever built at Rome. In the Piazza di Minerva, which adjoins, stands, on the back of a marble elephant by Bernini, an Egyptian obelisk covered with hieroglyphics. It formerly was placed before the temples of Isis and Serapis.

The church of *Santa Maria sopra la Minerva* was built on the ruins of a temple dedicated to that goddess. In these ruins were found the Grecian statue of Minerva, now in the Justiniani palace; the colossal figures of the Nile and the Tiber, formerly in the Pio-Clementine museum, and lately removed to Paris; the two

obelisks already mentioned; a statue of Isis; one of Serapis; an Isiac table; and other Egyptian curiosities.

The *façade* of this church is not remarkable; but the interior is magnificent, and richly ornamented. There are also here some excellent pictures; particularly one by Baciccio, one by Lazaro Baldi, and one by Barocci.—In the *sacristie* is a fine Crucifix, by Andrea Sacchi.

A public library is attached to the church, founded by the cardinal Casanatta, whose statue, by M. Legros, is seen here.

In a street into which a side door of Santa Maria sopra la Minerva opens, I found an ancient colossal foot; and near it, the old church of *St. Stephen of Cacco*, which disputes with that of Santa Maria the honor of occupying the site of the Temples of Isis and Serapis. On the walls is painted, by Perrino del Vaga, alfresco, La Pieta (or a Dead Christ), which deserves attention.

Not far from this spot is *San Giovanni della Pigna.* After seeing which I proceeded to the church *delli Stigmati.* The Flagellation is a good picture, by the chevalier Benefiale; and the painting which decorates the principal altar

is an admired production of Francesco Trevisani. It represents St. Francis receiving the lashes of penitence.

The ancient church of *San Eustacio* is built over one extremity of the Thermæ of Nero. Under the principal altar lies the body of the saint, in a beautiful urn of the finest porphyry. Here are some well-executed modern pictures, by Thomas Conca and others.

A little further on is the *Palazzo Lanti*, belonging to the duke of that name. There is nothing particular in the architecture of the house; but it possesses some ancient statues; among which I distinguished a female figure over the fountain in the yard, a Bacchus, two Muses, an Apollo, and a Diana. In one of the rooms there is a fine ceiling painted by Romanelli. The interior of this palace is rarely visited by strangers; yet I was civilly allowed admittance, though unacquainted with the proprietor.

The *Collegio della Sapienza*, the next object of my attention, was built by Boniface VIII., and formed into an university for the encouragement of science, literature, and the fine arts. Clement V. added four professors' chairs

to the establishment; and Leo X. enlarged the building devoted to the purpose, on a plan drawn by Michael Angelo, which was afterwards finished under the pontificate of Alexander VII.

The principal court is spacious, forming a square: three sides of which are decorated with two rows of pillars of the Doric and Ionic orders, and the fourth constitutes the *façade* of the chapel. The latter is of a triangular form, and singular in its construction. The pilasters are Composite, and the ceiling is handsome.

I also visited the library, which is called Alexandrine, from its founder. It consists of a large room, constantly open to the public; and which is filled with a valuable collection of books in different sciences and languages. The bust of Alexander VII., and the painted ceiling, deserve notice.

Not far from the Collegio della Sapienza appears the *Palazzo del Governatore* built by Catherine of Medici, afterwards queen of France; whence it is also called *Palazzo Madama.* It was purchased by Benedict XIV. for the use of the criminal tribunal of Rome. The governor, lieutenant-governor, and other officers of that court, have lodgings in this building.

The Thermæ of Nero * are supposed to have occupied the site of this house; but no vestiges of them can now be seen. I ought perhaps to add, that the baths of Alexander Severus were either adjoining to those of Nero, or were only an enlargement of the same. Both were called Thermæ Alexandrinæ. On part of these was built

*The Justiniani Palace,*

which I next viewed, and which is one of the most splendid edifices of modern Rome. The vestibule, forming the entrance, is decorated with twelve ancient columns, two statues of Apollo, one of Domitian, two of Hercules, and several bas-relieves. Several statues and bas-relieves ornament the court: and on the stairs appear the statues of Marcus Aurelius, of Cali-

* "The palace of the governor of Rome, which was formerly that of the grand-duke of Tuscany, is a little to the west of the Pantheon. On this situation Nero built his baths; but of which no part remains. Indeed, while at Rome I saw some considerable walls of these baths taken down, when the stables and offices for the governor were built: I can therefore give no account of these celebrated baths. That they were elegant we may conclude from Martial's contrasting their beauty with the worthlessness of Nero:

——————'Quid Nerone pejus?
Quid thermis melius Neronianis?'"

*Lumesden's Antiquities*, p. 288.

gula, of Domitian, of Antinous, and of Mercury.

In the large saloon of the first floor I saw a fine statue of Marcellus the Roman consul, a much-admired figure of Rome Triumphant, two Fauns, and a Gladiator; all of which are ancient and of excellent sculpture.

I then examined the collection of pictures, which is extremely rich, and of which I have taken the annexed catalogue.

A large picture by Agostino Caracci; the Crowning with Thorns, by M. A. Caravaggio; the Resurrection, by the same; the Magdalen touching the gown of our Saviour, by Ludovico Caracci; Daniel in the Lion's Den, by Titian; the Holy Family, by Sassoferrato; Death of Cicero, by Andrea Sacchi; Hagar and the Angel, by Nicholas Poussin; Baptism, by Albani; Portrait of a Venetian Senator, by Rubens; our Saviour waking his Disciples, by M. A. Caravaggio; the Virgin, Jesus Christ, and the twelve Apostles, by Albani; our Saviour appearing to St. Peter, by Ludovico Caracci; Portrait, by Titian; Venus at her toilet, by Paul Veronese; Venus, by Michael Angelo; a Picture by Montegna, representing a man looking at a woman asleep; a Woman playing the Guitar, by M. A. Caravaggio; Luther and his Mother, by Titian; Calvin, by the same; a Poetess of the

Colonna family, by M. A. Caravaggio; Pygmalion, by Pardenone; Homer, by M. A. Caravaggio; two Caricatures, by Salvator Rosa; Archimedes, by M. A. Caravaggio; Death of Socrates, by Lanfranco; Death of Seneca, by Gerardo della Notte; Naked Venus, by Titian; the same subject, by Raphael; Fortune-tellers, by Ludovico Caracci; the Crucifixion, by Trevisani; Christ and the Samaritan, by Albani; the Resurrection, by Tintoretto; a Perspective, by Giulio Romano; our Saviour and Martha, by Hannibal Caracci; a Holy Family, from the school of Raphael; St. Jerome, by Spagnoletto; Christ in his Cradle, from the school of Caravaggio; the Adultress, by Paul Veronese; Christ tied to the Pillar, by M. A. Caravaggio; Nolo me tangere, by M. A. Caravaggio; Christ in the Garden of Gethsemani, by Gerardo della Notte; our Saviour and the Magdalen, by M. A. Caravaggio; a Monk, by Titian (a charming picture); St. John, by Guercino; a Magdalen, by Barocci (beautiful); the Madonna, by Raphael; Landscape, by Gaspard Poussin; Return of the Prodigal Son, by Antonio Caracci; Resuscitation of Lazarus, by Bassano; Baptism of Christ, by Albani; a Holy Family, by an unknown artist; St. James, by Spagnoletto; St. Mark, by Albani; St. Peter visited by the Angel in Prison, by Gerardo del-

la Notte (very beautiful); the Madonna and Christ, by M. A. Caravaggio; Flight into Egypt, by M. Valentin; the Adultress, by Titian (this picture has suffered); Dispute with the Doctors, by Caravaggio; Crowning with Thorns, by the same; St. Peter denying Christ, by G. della Notte; a Holy Family, by M. Valentin; St. Matthew, by M. A. Caravaggio; our Saviour and St. Bridget, by Polydore Caravaggio; the Judgement of Solomon, by Viviani; Judith, from the school of Leonardo da Vinci; a Pope, by M. A. Caravaggio; one of Christ's Apostles taken, by G. della Notte; the three Marys buying balsam for the funeral of Christ, by Pietro Testa; Baptism of Christ, by Lanfranco; Soldiers disputing about the division of our Saviour's garment, by M. A. Caravaggio; Visitation of St. Elizabeth, by Agostino Caracci; St. Matthew, by M. A. Caravaggio; the Annunciation, by Agostino Caracci; a Landscape with figures, by Nicholas Poussin; Christ washing the Apostles' feet, by Vandistern; St. Thomas putting his finger into Christ's wound, by M. A. Caravaggio; the Madonna, Christ, and St. John, by Andrea del Sarto; Moses presented to Pharaoh, by Guido; Landscape, by Ludovico Caracci; St. Jerome, by Bassano; the Madonna, by Andrea del Sarto; the Dream of St. James, by Luca Giordano; Portrait, by Titian;

Christ raised from the Grave, by Agostino Caracci (esteemed his *chef-d'œuvre*); Deposition from the Cross, by M. A. Caravaggio; the Holy Family, by Andrea del Sarto; the Madonna and Child, by Guercino; Heads, by Parmaganeno; Christ examined before Pilate, by Gerardo della Notte (esteemed his *chef-d'œuvre*); Samaritan, by Hannibal Caracci; Supper of our Lord, by M. A. Caravaggio; the Holy Family, by Giulio Romano; the same subject, by Titian; the same subject, again, by the same; the same subject, by Pietro Perugino; St. Peter, by Domenichino; the Holy Family, by Paul Veronese; the same subject, by Titian; the same, by Barocci; Christ, by Leonardo da Vinci; the Madonna, by Raphael; Infant Christ, by Leonardo da Vinci; Old Head, by Paul Veronese; the Holy Family, by Raphael; the same, by the same; the same, by Parmaganeno; the same, by Giulio Romano; St. Agnes, by Parmaganeno; a Sibyl, by Benvenuto Garofalo; the Holy Family, by the same; Pilate washing his hands, by Albert Durer; Portrait, by Titian; Nativity, by Gerardo della Notte; the Annunciation, by Benvenuto Garofalo; St. John, by Domenichino; the same, by Raphael (extremely beautiful); St. Paul the Hermit and St. Anthony the Abbé, by Guido (a most charming picture); Genius of Music, by

M. A. Caravaggio; Rape of Ganymede, by Michael Angelo; Driving out of the Temple, by Rubens; a Nun, by Titian; the Madonna and Christ, by Sassoferrato; Divine and Profane Love, by M. A. Caravaggio; Miracles of the Multiplication of Fishes and Healing of the Blind, by Ludovico Caracci; three Old Heads, by Corregio; Massacre of the Innocents, by Nicholas Poussin (esteemed his *chef-d'œuvre);* the Madonna and child, with St. Joseph, by Andrea del Sarto; a Sketch, by Hannibal Caracci; a Portrait, by Vandyck; Pope Julius the Second, by Raphael; two pictures of the Marriage of St. Catherine, by Giulio Romano; an Old Head, by Flamingo; the Holy Family, by Pietro Perugino.

To this long list of pictures I must be permitted to add some account of the statues, which are scarcely less valuable than the former. The following are those with which I was most pleased, and which are scattered about the different rooms:—

A group representing a Marriage Ceremony; a fine Grecian figure, with uplifted hands; a small Faun; the Shepherd Paris; Scipio Africanus, in basalte; Alexander the Great, in basalte; two figures of Ceres; a Bacchante; a Phrygian Soldier; &c.

A long gallery is filled with various curiosi-

ties: among them I remarked, a superb vase, on which is engraved the Triumph of Bacchus; a statue of Isis; a fine ancient statue of a Goat; a young Hercules; two Fauns; the celebrated statue of Minerva, found in the temple of that goddess; a bas-relief, representing a Nymph giving water to an infant Jove seated on a Goat; a Hercules, with Cerberus at his feet; heads of Apollo, Serapis, and Vitellius; figure of an Etruscan Vestal; head of Sappho; an Apollo, with his bow; head of a Faun; Venus sleeping; Venus stooping; &c. &c.

The church of *San Ludovico dei Francesi* belongs to the French nation. The *façade* is handsome, built entirely of Travertino stone, and ornamented with two rows of Doric and Corinthian pilasters, and with niches in which are placed statues by M. Lestache. The inside is richly decorated, with Ionic pilasters, Sicilian jasper, and gilt stucco. It formerly possessed some very fine pictures, which have been taken away, and are now at Paris. The most remarkable painting now left is one over the principal altar, by Bassano.

Not far from the church of San Ludovico stands that of *San Agostino*. The latter is of

Gothic architecture. The *façade* is simple and handsome. The interior is divided into several chapels, rich in precious marbles and valuable pictures, particularly three by Guercino. The principal altar, besides possessing some curious marble, is remarkable for four figures of angels, made from a drawing of Bernini. There is also a picture of the Virgin, reported to be the work of St. Luke, and as such held particularly sacred by all pious catholics. The next chapel was painted by Lanfranco; and Notre Dame de Loretto, in the last, comes from the pencil of M. A. Caravaggio. The most celebrated picture in this church was that of the prophet Isaiah, painted al-fresco on the third pilaster; but it is now completely spoiled. Over the altar, in the *sacristie*, I admired a work of Romanelli, the subject of which is St. Thomas distributing charity.

The convent of the Augustines adjoins the church: and a magnificent structure leads to the public library, called " La Biblioteca Angelica,"—a large handsome room, filled with books, and much frequented by the studious. At the foot of the stairs stands a colossal figure, in stucco, of St. Augustin; and a marble statue of the same appears at the first landing-place.

In the church of *San Apollinario*, to which is

annexed the German College, are some good pictures, and a fine statue of St. Francis Zavier, from the chisel of M. Legros.

*St. Anthony of Portugal* is a small but pretty church; in which a picture of the Nativity deserves notice.

Thirty-four Corinthian columns, and some good pictures, are the objects for which *San Salvatore in Lauro* is visited.

The *Palazzo Gabrieli* stands on a little hill formed of the earth taken from the foundations of the mausoleum of Adrian. There is nothing in the house at all remarkable.

The church of *Santa Maria in Vallicella*, also called the *Chiesa Nuova*, has a fine *façade*, with two rows of pillars, Corinthian and Composite. The inside is decorated with pictures and marbles. The whole was ornamented by Pietro di Cortona, who likewise painted the ceiling and the cupola. In a chapel built by Fontana are eight pillars of rare and valuable marble; and over the altar is a picture of the Holy Family, by Carlo Maratti. The Crowning the Virgin, in one of the chapels, is by Arpino. The tribune is magnificent. Besides four pillars of superior beauty, it possesses five pictures by Rubens. The chapel to the left of the tribune is rich in precious stones, and is dedicated to

St. Philip Neri, whose body lies under the altar. There is also a picture of the saint, in mosaic, from the original of Guido; and Pomerancio has painted on the walls of this chapel the actions of St. Philip. Over the next altar, a picture by Barocci is much admired. The *sacristie* possesses a statue of St. Philip, by Algardi; and Pietro di Cortona has painted the ceiling.

In the convent belonging and attached to this church, I saw the original picture of St. Philip, by Guido, whence the mosaic one already mentioned was taken. This is a beautiful picture, in the best style of that charming painter. I also was shown, in another room, a painted ceiling, representing the same saint, by Pietro di Cortona; and in the private chapel, where St. Peter is said to have made his devotions, his portrait, by Guercino.

In the church and convent there are other objects deserving notice, but which I omit for the sake of brevity.

The church of *Santa Maria della Pace* was repaired under the direction of Pietro di Cortona, who built its fine *façade*, with a semicircular portico supported with pillars, in the style of an ancient temple. In the first chapel, over the altar, is a beautiful bas-relief in bronze,

representing the Descent from the Cross, by Cosmo Fancelli. Over the arch of this chapel is an al-fresco painting by Raphael, of the Sibyls predicting the coming of the Messiah; but it is now almost entirely defaced. In one of the chapels I was shown the Visitation of St. Elizabeth, by Carlo Maratti. There are some other pictures, marbles, and statues, which merit attention.

In the church of *Santa Maria dell' Anima*, I saw a pretty al-fresco painting by Sermoneta: and La Pieta (or Dead Christ), sculptured in marble by Nani Biggio,—being copied from an original of Michael Angelo. Over the principal altar is a picture by Giulio Romano, much injured by the damp.

The *Piazza Navona*, which I next visited, occupies the site of the famous Agonal Circus *, and adjoins the Thermæ of Alexander Severus. This place is spacious, and has still the form of a circus. The houses, say the ciceronis, now

* "The agonal games were of great antiquity: they are said to have been instituted by Numa, in honor of Janus. The Piazza Navona is reckoned to have been the circus where these shows were exhibited. It is a parallelogram, and consequently proper for the purpose. But it is now built on all sides: nor could I trace any vestiges of its an-

stand where formerly were placed the seats or benches of the spectators in the ancient amphitheatre.

In commemoration, perhaps, of the former inundations of the Tiber in this spot, it is now an established custom to cover the Piazza Navona with water twice a week during the month of August; and at that season of the year the modern Romans come hither in their carriages, and drive up and down in this artificial lake.

The square is ornamented with three fountains. One represents a Triton holding a Dolphin by the tail, from the chisel of Bernini. The Tritons round the second are by other sculptors. The third and finest, which stands in the centre of the other two, was designed by Bernini. It consists of a great basin in a circular form, in the middle of which is a rock, with crevices on the four sides whence issues an abundance of water: surrounded with which appear the figures of a seahorse and a lion. On the top of the rock is placed an obelisk of red

cient form,—though many parts of its foundations, we are told, are yet to be seen in the cellars and substructions of the modern buildings. When the circus was inundated by the Tiber, which sometimes happened, the agonal games were performed in the circus at the Porta Salara."—*Lumesden's Antiquites*, p. 289.

granite fifty-one feet high, covered with hieroglyphics, brought from Egypt by Caracalla, and placed by him in the baths which bore his name. The four colossal statues round the rock are the work of Bernini, and are intended as personifications of the Ganges, the Nile, the Plata, and the Danube.

Besides these three principal fountains, there is a fourth, remarkable for a great basin made of one block of marble, and which was found near the church of San Lorenzo in Damasco.

But the principal ornament of the Piazza Navona is the church of *St. Agnes*, dedicated to that female saint, who, if we may believe the reports of pious writers, after being given up to the wanton embraces of the libertines of Rome by the prefect Sempronius, near this spot, was miraculously preserved, and escaped with unblemished honor. The magnificent *façade*, made entirely of Travertino stone, is decorated with fine pillars of the Composite order: and the interior, in the form of a Grecian cross, has eight Corinthian columns, and is incrusted with beautiful marble. The ceiling is rich in gilt stucco; and the cupola is painted by Ciro Ferri, Corbellini, and Baciccio. Besides several bas-relieves, in different parts of the church, I admired a group in marble, over the principal altar, the sculpture of Domenico

Guido; and a figure of St. Sebastian, which was originally an ancient statue, and was converted to its present use by Paolo Campi.

After examining the curiosities of the church, I was led down a flight of steps, which is found to the left of the chapel of St. Agnes, into a subterraneous place, where antiquaries discover remains of the Agonal Circus, and in which I saw the statue of the saint miraculously covered with hair. It is esteemed one of the best works of Algardi, and is indisputably very beautiful.

Not far from the Piazza Navona, at the corner of a street, appears an ancient and mutilated statue, which was discovered in the sixteenth century, near the shop of a tailor called *Pasquin;* whose name was first given to the figure, and at last to the place, or square, where it stands. The man in question was the inventor and reporter of certain scandalous tales: in consequence of which it has since become customary for satirical writers to adopt his character, and to issue their lampoons under the title of Pasquin. The statue, though in a very imperfect state, having neither hands nor feet, is much admired by connoisseurs.

The *Palazzo Massimi,* belonging to the old and respectable family of that name, though

not large, is remarkable for a fine *façade*, and an elegant portico supported by six pillars. The palace has three courts, one of which is handsome. Besides a very pretty fountain, it is ornamented with gilt stucco.

The church of *San Andrea della Valle*, whither I next went, presents one of the finest *façades* in Rome. It is built of Travertino stone; has two rows of columns (one of the Corinthian and the other of the Composite order); and is decorated besides with statues of different saints.

The interior of the church, which is large and handsome, deserves equal attention. It possesses several excellent pictures by the first masters. The cupola, esteemed the most beautiful thing of the kind in this city, was painted by Lanfranco, who applied all the energy of his talents to this work. The pictures of the four Evangelists on the sides, and the painting of the great cupola in the tribune, are in the best style of Domenichino. There are also three great pictures in the latter by Calabrese, which merit commendation.

There are several handsome chapels in the church; but the most magnificent belongs to the family of Strozzi, built from a design of Michael Angelo. It has twelve beautiful pil-

lars, four sepulchral urns, a group over the altar, and two bronze statues,—all made from models by Michael Angelo.—Besides other pictures, there is in one of the chapels a St. Andrew, by Lanfranco.

This church is altogether a most splendid temple.

Leaving this church by a side door, I was led to the Palazzo Stoppani, formerly Caffarelli; which was built from a drawing of Raphael. This palace, which is in excellent style of architecture, is also celebrated for having been the residence of Charles V. when he visited Rome; and the circumstance is recorded in an inscription which appears on the wall at the bottom of the stairs. There is nothing to be seen within.

*The Palazzo Mattei,*

which stands on the site of part of the Flaminian Circus* next drew my attention. The

* "Another remarkable object in the Campus Martius was the Flaminian Circus. It was built, according to Festus, by that C. Flaminius killed at the battle of Trasimenus, on the Prata Flaminia, formerly given to the republic by that family. It stood to the south-east of Pompey's Theatre: but it is so entirely destroyed and covered with buildings that I can give no description of it. I only know that on part of its site stand the palace of the duke of Mattei, and the church and convent of the nuns of St. Catherine di Funari. In digging

palace is rich in works of art. In the vestibule are several bas-relieves; of which also there are specimens in the court-yard, which is filled with busts and ancient statues. On the stairs I saw four marble chairs, found in the Curia Hostilia; a bas-relief on which the emperor Commodus at the chase is sculptured; the statues of Pallas, of Jupiter, and of Abundance; and other curiosities. In the portico, which forms the entrance of the principal apartments, are several bas-relieves; one of which represents a Consul ordering a Criminal to be punished; another, a Bacchante going to sacrifice; a third, Alexander explaining the heliac table; and a fourth, the sacrifice of a Goat to Priapus. Besides these, I remarked a statue of Apollo, and that of a Muse; several busts, particularly one of Alexander the Great; and eight beautiful columns.

Looking into the yard from the portico, I beheld the valuable antiquities with which it is decorated. The most distinguished of these

in the garden of these nuns, while I was at Rome, some vestiges of this circus were discovered, but soon concealed again. As this circus in the time of Cicero was without the walls, we find assemblies of the people held here, to give opportunities to generals to assist at them; for when a general was invested with a military command, he could not appear within the walls of the city."—*Lumesden's Antiquities*, p. 298.

are bas-relieves descriptive of the Chase of Meleager, the Rape of Proserpine, the three Graces, the Adultery of Mars, the Sacrifice of Esculapius, the busts of Antoninus Pius, Adrian, Marcus Aurelius, Severus, Lucius Verus, and Commodus.

The following is a catalogue of the best pictures dispersed over the six rooms which constitute the principal floor:—The Crucifixion, by Guido; St. Jerome, by the same; four pictures of Animals, by M. David; two half-length figures, by Pietro di Cortona; a ceiling, by Lanfranco; Ascension of the Virgin, in small, by Raphael; St. Peter, by Guido; the Holy Family, by Perugino; Sacrifice of Abraham, by Guido; Supper of our Lord, begun by Lanfranco and finished by M. Valentin; St. Peter going to Martyrdom, by Rubens; &c. &c.

There are also in this house an original bust of Cicero, with his name affixed to it; a bronze figure of a Horse without his skin; and a bust of Marcus Aurelius.

On leaving this mansion I went to the *Palazzo Castaguti*, which is celebrated for the painted ceilings with which the six different rooms are ornamented. The subject of the first is Hercules shooting at the Centaur who is

running away with Dejanira, beautifully executed by Albani; who also has decorated the same chamber with different figures of Cyclops. The second, from the pencil of Domenichino, represents the Chariot of the Sun, accompanied by several Genii, and by Time discovering Truth. On the third appears Rinaldo and Armida, drawn on a car by dragons; the former of whom is asleep, and the latter looking at him: the work of Guercino, in his first style. On the fourth (that of the gallery) Arpino has painted a Sleeping Venus, attended by Cupids and other divinities: and in the same room is a picture of St. Francis looking up to Heaven, by Guido. On the ceiling of the fifth room the figures of Justice and Peace are painted. The artist is not exactly known, though Lanfranco is commonly supposed to be the author of this work. On that of the last, or sixth chamber, Romanelli has left a beautiful specimen of his talents, the subject of which is Arion* on a Dolphin, and near him the vessel full of men.

In the church of *San Ambrogio,* not far from

* The following is the fable to which the picture relates.—Arion, a musician and lyric poet of Lesbos, after making much money by his art in Italy, was returning in a vessel to Corinth; when the mariners insisted on killing him, if he did not give them what he had so ac-

this palace, I saw a Descent from the Cross, by Romanelli; and the Martyrdom of St. Stephen, esteemed one of the best works of Pietro di Cortona.

After leaving the church I walked through the quarters of the Jews, who are separated from the other inhabitants of Rome, and occupy this distinct spot, enclosed within gates, and forming a little town of itself. Had I not been told that such was the habitation of these people, I should have discovered it by the dirt, activity, and noise which prevailed amongst them.

The church of *Santa Maria in Campitelli* has a magnificent *façade*, made entirely of Travertino stone, and adorned with two rows of pillars,—one of which is Corinthian and the other Composite. The inside is equally striking, and has large fluted pillars of the Corinthian order. On the top of the tribune is placed a transparent cross of alabaster, formed out of part of

cumulated. He desired only to be permitted to play one tune before they put this menace into execution. His prayer was granted; and he no sooner began to play, than a dolphin rose from the sea close by the ship. He sprang instantly on the back of this animal, who carried him to land in safety.—*Vide* Ov. Fast. ii.

an ancient column found in the ruins of the portico of Octavia*.

After passing by the female convent dei Specchi, into the interior of which I was of course not admitted, I saw the little church of *San Andrea in Mantuccia.* It was built on the site of the ancient temple of Juno Moneta, of which the modern name is only a corruption.

A little further on, near the Piazza Campi-

* "Augustus was politically anxious to embellish Rome; it was to amuse the people; to obtain their love; to make them forget the loss of their liberty, and the cruelties he committed during his detestable triumvirate. He therefore not only engaged rich persons, such as Agrippa, Taurus, Balbus, &c., to do so at their own expense; but he himself likewise erected magnificent buildings without assuming the praise,—having ascribed them either to Livia, to Octavia, to Marcellus, or to Caius and Lucius. Thus he built an elegant portico to which he gave the name of his sister Octavia. It stood between the Flaminian circus and Marcellus's theatre. In it were enclosed the temples of Jupiter and Juno, said to have been built in the time of the republic by Metellus Macedonicus, but which probably had afterwards been embellished by Augustus. The form of this portico, and those temples, is preserved on the ancient marble plan of Rome. Considerable remains of them are still to be seen at the Pescheria (the fish-market), and the church of S. Angiolo, called in Pescheria. Piranesi has traced these beautiful remains, which are of the Corinthian order, and given engravings of them. From an inscription remaining on the portico of the temple of Juno, it appears to have suffered from fire ('incendio con-

telli, in a court-yard, I examined two ancient fluted columns, originally belonging to one of the temples in the portico of Octavia. The remains of the latter splendid edifice consist of an arch, a frontispiece, and two fine Corinthian pillars, with some painted figures above.

The church of *San Angelo in Pescheria* adjoins: after seeing which I proceeded to the *Piazza Montanara*, where stood the theatre of

sumptum'), and to have been restored by Septimius Severus and Caracalla. It is indeed singular, that such solid buildings of stone and marble should so frequently have suffered from fire; but this fact is so established by inscriptions, and by many of the Roman writers, that we cannot doubt of it. Pliny informs us that the temples included in the portico of Octavia were executed by Scaurus and Betrachus, two wealthy Lacedemonian artists; who offered to build them provided they were allowed to inscribe them with their names; but this honor being refused them, they preserved their names by an ingenious hieroglyphic, or symbol—viz., by engraving, 'in spiris columnarum,' a lizard and a frog,—σκαυρος and βατραχος being the Greek names of those architects as well as of those animals. That these buildings had been richly ornamented with painting and sculpture, appears from the Venus known by the name of the Medicis (because now preserved in the Medicean gallery at Florence) having been found in the Pescheria. It seems to be the same statue executed by Phidias, and mentioned by Pliny, l. xxxvi. c. 5.: 'Et ipsum Phideam tradunt scalpsisse marmora *Veneremque* ejus esse Romæ in Octaviæ operibus eximiæ pulchritudinis.'"—*Lumesden's Antiquities*, p. 300 and following.

Marcellus*. On the ruins of this edifice the modern Palazzo Orsini was built; but of the former nothing now remains but the lower row of Doric pilasters.

*San Nicola in Carcere*, in the immediate vi-

* "Augustus, among his magnificent works to embellish Rome, built, between the portico of Octavia and the Capitol Hill, a magnificent theatre, on the ground where Julius Cæsar intended to have erected one, and gave it the name of his nephew Marcellus, though then dead. Its remains are to be seen at the Piazza Montanara: and on a fragment of the ancient marble plan of Rome I observed part of the orchestra, the pulpitum, the proscenium, and postscenium, of this theatre. Piranesi, with much labor, has traced and delineated what remains of Marcellus's theatre; and to his plates I beg leave to refer the curious reader. This theatre, like Vespasian's amphitheatre, was four stories high; but the two upper stories are entirely destroyed; and by their fall have buried in their ruins the seats that were below them, as well as the orchestra and stage. However, almost one half of the elevation of the first and second stories of the circular part of the theatre remains; and though in many places much defaced, is a proof of the magnificence of the building. The portico of the ground story, which led to the different passages and staircases, is Doric, and is reckoned a model for the proportions of that order. These columns are placed without bases; which it was thought gave a gravity to the building, and did not impede the access to the theatre. The second story is Ionic. Three steps went round the whole, by which the spectators entered into the lower portico, but which are now concealed, as well as half of the Doric order, by the modern street having become so much higher than the level of the ancient."—*Lumesden's Antiquities*, p. 303.

cinity of this palace, occupies the site of the prisons of the decemvirs: and the story of Roman Charity was founded on an event which occurred in that place of confinement.—An individual was condemned for some offence to be starved to death, and was saved by the affection of a daughter, who gave that milk to her parent which nature had destined for the nurture of her child. The fact was at last discovered. The virtue of the one obtained a pardon for the other; a pension was settled on both; and a temple was erected in honor of Filial Piety.—Whether the parent thus condemned and thus preserved were a father or a mother, is a disputed point among antiquaries. Pliny and Valerius say it was a woman; but painters, who have made this interesting scene a favorite subject, have generally, perhaps on account of the effect, drawn a father at the breast of his daughter.

I was next led to see a fine ruin which is commonly, but (according to M. Lumesden and other good authorities) erroneously, called the *Temple of Janus Quadrifrons.* That temple, the opening and shutting of which was the signal of peace and war, was certainly in this neighbourhood; but no vestiges of it can be discovered. The building now known by the

name of Janus Quadrifrons is of a square form, each front being one hundred and two palms long: and a gate in the centre of every front makes it a thoroughfare on all sides; whence it is supposed to have been an exchange. 'It 'is constructed,' says the author whom I have had so often occasion to quote, 'with large 'blocks of marble; and each front is orna- 'mented with two stories of niches—*viz.*, three 'above and three below the other; which make 'six on the side of every gate, and conse- 'quently twelve on each front. It had been 'decorated with columns, but these have been 'taken away. Above the cornice is a con- 'struction of brick, which was added by the 'Frangipani family, when in the middle age 'they converted this monument into a small 'fortress.'

The overflowing of the Tiber formerly made in this spot a kind of lake, which was called Velabrum *.

On the ruins of the temple of Sempronius, where justice was administered to the merchants of the Forum Boarium, stands the church of *St. George in Velabro;* on one side

* "When Rome was confined to the Palatine Hill, all the plain around it was a sort of marsh; and that part which extended from the Forum Romanum towards the Circus Maximus was called Velabrum."—*Lumesden's Antiquities*, p. 306.

of which appears the smaller arch of Septimius Severus. The latter was erected by the Argentarii, in honor of that emperor, of his empress Julia, and of their son Caracalla.

Near this ancient edifice are the remains of the Cloaca Maxima*, which formed the great common sewer of ancient Rome, in the early ages of that republic. And the celebrated lake of Juturna† (now called the fountain of

* "It was to drain these grounds, and to preserve the city in general clean, that Tarquinius Priscus constructed the Cloaca Maxima. It is one of the most ancient remains of Rome; and it is surprising to find that an infant state should have been able to carry on a work in which much art and great expense are so conspicuous. It is constructed with huge stones, regularly placed without cement, and forming three rows of arches. Its height and breadth were the same—viz., about eighteen palms Roman. It entered the Tiber between the *Pons Senatorius* and the Temple of Vesta; and when the river is low, its mouth is easily seen. It was reckoned, in the midst of the Roman grandeur, among the wonders of the world. Although the greatest part of this useful and magnificent work is now choked up or destroyed, still there remains enough of it to show its former greatness. When these common sewers came to be obstructed, in the time of the republic, the censors contracted to pay a thousand talents for cleaning and repairing them: and the doing so anew, in the reign of Augustus, is reckoned among the great works of Agrippa."—*Lumesden's Antiquities*, p. 307.

† "Below the Janus Quadrifrons, and opposite to the Palatine Hill, there is a little canal of limpid water, which, after turning a paper-mill and serving for a washing place, dis-

St. George), after watering their horses in which Castor and Pollux disappeared, adjoins.

The church of *St. Theodore* stands on the site of an ancient temple built by Tatius, king of the Sabines, and dedicated to Romulus, who, together with his brother Remus, was found near the spot.

I next visited the spot said to contain the ruins of the Circus Maximus *; but I confess

charges itself into the Cloaca Maxima. I shall not waste time to trace out the source of this water. I shall only remark, that tradition makes this canal the Lake of Juturna; where, as the mythologists pretend, Castor and Pollux were seen to water their horses after the battle at the Lacus Regillus, and then disappeared."—*Lumesden's Antiquities of Rome*, p. 310.

Wherever M. Lumesden describes an antiquity, and that no change has taken place in its appearance, I adopt his words in preference to my own; as the accuracy of that writer is indisputable, while on such subjects I pretend to no knowledge whatever.

* I copy from M. Lumesden the following account:—

"The Circus Maximus was so named from its being the most extensive of all the circuses in and about Rome. It is situated on the plain which was called Vallis Murciæ, and now known by the name of the Vallé di Circhi, between the Palatine and Aventine hills: but so few fragments of it remain that I cannot give its exact delineation,—the ground on

I could not discover any traces whatever of that celebrated building.

Of the Palace of the Cæsars *, that magni-

which it stood being now divided into and employed for kitchen gardens.

"This circus was overlooked by the imperial palace; from the height of which the emperors had such a full view of it, that they could even there give signals to begin the races.

"The games of the circus, in which religion, politics, and amusement were combined, seem to have been coeval with Rome. Such, probably, were the games which Romulus proclaimed, to attract his Sabine neighbours to Rome, when he meditated to carry off their women to increase the population of his infant state. These games, simple no doubt in the beginning, came at last to be performed with the utmost art and splendor.

"Tarquinius Priscus was the first who gave a form to the Circus Maximus. He surrounded it with covered seats; for till then the spectators stood on scaffolds supported by beams. But, from time to time enlarged and embellished, particularly by the emperors, it became a most superb building, worthy of the grandeur of Rome."—*Antiquities of Rome*, p. 319, et seq.

* "Before the time of Augustus, many buildings, both public and private, stood on the Palatine Hill. It was in Hortensius's house where Augustus first dwelt. But that having been consumed by fire, and perhaps thought too little for imperial dignity, he seems to have formed a regular plan of an immense building. He executed, however, only that part of it towards the Celian Hill. The other half, towards

ficent edifice, which covering at first the Palatine, by degrees extended itself to the Celian and Esquiline hills, nothing remains, but garden grounds and a long chain of ruins, producing the most picturesque effect, and marking the vast portion of ground which the impe-

the Forum, was carried on by Tiberius, and completed by Caligula. But as the palace had suffered much from fire at different times, the whole was restored and rendered more magnificent by Domitian.

"Few of the magnificent buildings of the Romans have suffered more than the Imperial Palace from length of time and barbarous hands. Indeed, many remains of it are still to be seen; but so disjointed and defaced, that I cannot but think it almost impossible to make out with certainty a plan, and much more so an elevation of it. Such an undertaking, however, has been attempted by Mons. Bianchini.

"Bianchini divides this palace into two parts. The half which looks towards the Celian Hill he calls *Domus Augustana;* and many of its ruins are to be seen in the gardens of the English college, and the convent of St. Bonaventura. The other half, which looks towards the Forum, he calls *Domus Tiberiana;* and we find its ruins in the Farnese gardens. Each of these buildings was divided into several courts and apartments."—*Lumesden,* p. 156 et seq.

The palace contained the gardens of Apollo; the temple of Apollo; the Greek and Latin libraries formed by Augustus; a magnificent hall, two hundred palms in length and one hundred and thirty-two in breadth (discovered in 1720, but robbed of all its ornaments, by the Farnese family); baths, beautifully painted; the temple of Castor and Pollux; and last, not least, the temple of Viriplaca.

rial residence gradually enclosed. I in vain attempted to distinguish the site of the different apartments; of the theatres, the libraries, the baths, and the temples. Lofty walls, arches, and caverns, are scattered over several acres; and in this general confusion even the most skilful antiquaries confess that it is impossible to trace the position of particular buildings. Could the temple of the goddess Viriplaca be discovered, which is known to have formed part of this overgrown palace, how many pilgrimages would it not attract from every part of Europe,—since its shrine possessed the privilege of restoring conjugal affection!

After wandering for some time in these ruins, I went to the church of *San Gregorio Papa*, which stands on the Mons Celius, and on the site of an ancient temple of Bacchus. The church is handsome, and decorated with sixteen columns, several of which are of granite.

In a chapel on one side, dedicated more particularly to St. Gregory, was formerly seen a much-admired picture of that saint, by Hannibal Caracci; but it has been removed, and is at present, if I may believe the report of my conductor, in England.

In the cloister adjoining are three chapels. The first, sacred to Santa Silvia, mother of St.

Gregory, possesses a fine statue of that saint, which stands on an altar between two pillars of porphyry; besides paintings by Guido, over the tribune.

In the second, dedicated to St. Andrew, I found the following pictures:—St. Andrew, by Pomerancio; the Martyrdom of that Saint, by Domenichino; and the same subject by Guido. The two latter were painted as trials of skill by these admirable artists, and it is difficult to say which of these performances is the most beautiful.

The third, of which Santa Barba is the protectress, deserves a visit on account of the statue of St. Gregory, begun by Michael Angelo and finished by Nicholas Cordieri. The marble table in the centre of this chapel, is that on which the sainted pontiff used to place a dinner every day for twelve poor persons, whom it was his habit personally to attend.—The walls of the chapel are painted al-fresco by Viviani.

I proceeded thence to the church of *Santa Balbina*, on the Aventine Hill; and in the garden of the convent attached to it beheld the vestiges of a building supposed to have been a temple of Silvia. Descending thence into the plain, I saw the high walls and scattered ruins which mark the site of the Thermæ of Cara-

calla*; and in an adjoining vineyard the reservoir by which the baths were supplied.

*"On the plain below the Aventine, and opposite to the Celian Hill, are the remains of Antoninus Caracalla's baths."

"The baths of Caracalla were reckoned amongst the most magnificent of those buildings. According to Eusebius, they were built in the fourth year of his reign, and in the two hundred and seventeenth of the Christian æra. He did not, however, build the porticos: these were begun by Decius, and finished by Alexander Severus. Although now in ruins, they still demonstrate their former grandeur. We are told, that there were one thousand six hundred marble seats, besides the *labra*, or bathing-tubs, of granite and porphyry, for the use of those who bathed here. Two of these *labra*, of granite, serve for the fountains in the Piazza Farnese."—*Lumesden's Antiquities*, pp. 174 and 178.

I cannot help adding the following passage from Mr. Gibbon, which paints in such admirable colors the use and abuse of these baths:—

"The stupendous aqueduct, so justly celebrated by the praises of Augustus himself, replenished the thermæ or baths, which had been constructed in every part of the city with imperial magnificence. The baths of Antoninus Caracalla, which were open at stated hours for the indiscriminate service of the senators and the people, contained above sixteen hundred seats of marble; and more than three thousand were reckoned in the baths of Dioclesian. The walls of the lofty apartments were covered with curious mosaics, that imitated the art of the pencil in the elegance of design and the variety of the colors. The Egyptian granite was beautifully incrusted with the precious green marble of Numidia. The perpetual stream of hot water was poured into the capa-

The thermæ were formerly ornamented with some of the most splendid monuments of ancient sculpture; among which the Hercules Farnese, and the Toro*, both now at Naples, were conspicuous.

The church of *SS. Nereo e Archelleo*, near the reservoir of Caracalla's baths, is remarkable for four pillars of very rare African marble, which support the canopy of the altar. I saw there likewise some ancient candalabra; two curious pulpits used in the first ages of Christianity; and a marble chair, placed in the middle of the tribune, in which, according to popular tradition, St. Gregory was in the habit of sitting when he read one of his homilies to the people

cious basins, through so many wide mouths of bright and massy silver: and the meanest Roman could purchase with a small copper coin the daily enjoyment of a scene of pomp and luxury which might excite the envy of the kings of Asia. From these stately palaces issued a swarm of dirty and ragged plebeians, without shoes and without a mantle; who loitered away whole days in the street or the forum, to hear news, and to hold disputes; who dissipated in extravagant gaming the miserable pittance of their wives and children; and spent the hours of the night in obscure taverns and brothels, in the indulgence of gross and vulgar sensuality."—*Decline and Fall*, vol. v., p. 282.

* *Vide* letters from Naples, vol. i. 401, & vol. ii. 16.

in this church, part of which is engraved on the back of the chair.

I now went to the *Porta Latina* *, which derives its name from Latium, the original name of the Campania, into which it leads; and continuing my route round the walls of Rome, came to the *Porta Capena* † (at present called

* "This gate seems to have been built in the low age, with the materials taken from other buildings. Some authors consider this and the Porta Firentina as the same."—*Lumesden*, p. 74.

† "As the Porta di San Sebastiano stands on the Via Appia, it is often by the antiquaries called Capena; but the ancient Capena, before Aurelian extended the walls, stood below the Villa Mattei, at the narrow part of the vale, between the Celian and Aventine hills.

"Cicero, triumphantly returning from exile, writes to Atticus, his friend and confident, 'Cum venissem ad Portam Capenam, gradus templorum ab infinitâ plebe complecti erant.' Of these temples I find no vestiges. Indeed, since the extension of the city walls, we must look for their situation within the present gate.

"The temple of Mars probably stood near to the church of SS. Nereo and Archelleo. Here the senate gave audience to their enemies' ambassadors, whom, perhaps from jealousy or want of hospitality, they would not permit to enter the city.

"M. Marcellus, after the Sicilian conquest, intended to have built a temple to Honor and Virtue; but the Roman superstition would not allow him to lump them together: he

the gate of St. Sebastian); near which began the celebrated Appian Way. Before the gate stands an ancient arch supported by two pillars, which is by many believed to have been the triumphal arch decreed to Drusus by the Roman senate. Others, on the contrary, contend that it formed part of an aqueduct; of which latter it certainly has the appearance.

I was next shown the *Tomb of the Scipios**, in which the descendants of the Cornelian family were interred. It was discovered in the year 1781, in a vineyard within the gate of St. Sebastian. It consists of a vault fitted up with niches, in which were placed statues of the two Scipios and the poet Ennius, and a

therefore erected a temple to each, and placed them in such a manner that no one could enter the temple of Honor but by that of Virtue—a wise and noble idea, worthy of that great man. These temples stood opposite to that of Mars, and where now stands the convent of SS. Domenico and Sisto, belonging to the Irish Dominicans. They had been repaired by Vespasian, and painted by Cornelius and Accius Priscus. I cannot but particularly regret the destruction of these twin temples, not only on account of the ingenuity of the idea, but because, according to Vitruvius, they must have been classed among the finest buildings of the Romans."—*Lumesden*, pp. 77, 78.

* For a full account, see Lumesden, p. 79 *et seq.*

sarcophagus which has been removed to the Vatican. There are several inscriptions still legible.

Above the vault is another ancient edifice, supposed to have been built in a different age. It now forms part of the foundations of a house used as a receptacle for tools and other articles wanted in the vineyard.

In the same neighbourhood are other ancient sepulchres; among which some antiquaries pretend to have found the burying-place of the brothers Horatii: but I know not on what authority their conjecture is founded.

On the same road stands a small church called "*Domine quo vadis?*" (Lord where art thou going?); called so in consequence of a monkish tale, which asserts that St. Peter, flying from Rome during the persecutions of Nero, met our Saviour carrying his cross; and that having asked the question which now gives its name to the church, he was answered "Eo Romam, iterum crucifixi" (I go to Rome, to be crucified a second time). As protestants, we are happily relieved from the necessity of believing in a miracle which, whether orthodox or not among catholics, certainly forms no part of the Christian dispensation.

Having passed this church, I proceeded to the *Basilick of St. Sebastian*, which is supposed to have been founded by Constantine and consecrated by St. Silvester. It has been repaired by several popes. The *façade* is handsome; and the portico is ornamented with six columns of granite. In the first chapel to the right on entering is shown the stone on which, according to the pious tale already related, our Saviour stood while speaking to St. Peter. In the third appears a picture of St. Jerome, by Perugino: and in the fourth (dedicated to St. Fabian the pope), which is rich in precious marbles, I remarked a statue of that holy pontiff, by Pietro Papaleo.

The principal altar is supported by four ancient marble columns, and is ornamented with a picture from the school of Caracci.

In the last chapel of St. Sebastian is a fine statue of that saint by Antonio Giorgetti, from a model of Bernini. Over the doors of the church are al-fresco paintings of different saints, by Antonio Caracci.

By a door to the right of this chapel I was led by the sexton, with a lighted torch, into the *Catacombs**, which run for several miles under

* " But here we are particularly to view the Catacombs, or subterraneous Rome; where we may wander under ground

ground, and in which it is very easy to be lost, as in a labyrinth. My curiosity was satisfied after wandering about the distance of a quarter of a mile in these mansions of the ancient dead.

an incredible distance, among the mansions of the dead. In traversing these dark passages, an association of ideas naturally throws a gloom on the mind of the curious inquirer.

"We find catacombs in many places round Rome, *viz.*, at the churches of St. Laurence, St. Agnese, &c.: but those of St. Sebastian are commonly visited by strangers. The entry to them is within the church. They are a kind of labyrinths, with many branches running off in different directions; and there are even stories above stories of them; so that, without torches and a good guide, it is unsafe to examine them: and it is dangerous to visit them in the summer season, as the cold in these grottoes is so much greater than that of the external air.

"Bosio, Aringhi, and others, have described and published many monuments and inscriptions found in these catacombs. They generally pretend that they were made by the primitive Christians; to which they retired in the time of persecution, and where they performed the rites of their religion. To suppose that the persecuted Christians could secretly execute such immense works, in which they might conceal themselves, is absurd. And would they not, in time of persecution, readily search for them in these catacombs, known to all the world? It is therefore, I think, more probable that they were dug by the ancient Romans, and served for two purposes: First, the earth *Pazzolana* and materials taken from them served to carry on their vast buildings without destroying the surface of the ground; and, secondly, these passages served for burying-places to the ordinary people and slaves, who had not particular sepulchres, especially

I can only describe them as a long continuation of niches, in which bodies are deposited one above the other, in the manner of a pigeon-house.

after the Campus Esquilinus was given to Mecænas. It is true, as many of the bodies of Christians and martyrs had been likewise buried in these places, it induced Christians to erect altars there, and pay a great devotion to them.

" The bodies of the dead are deposited along the sides of the catacombs in rows, piled up, one above another, to a considerable height: and they are shut up with bricks, or slabs of stone or marble. It is from hence that the monks who have got possession of them have produced so many holy bodies and relics: for wherever they find a cross cut upon a stone, and with the body a glass phial, or lacrymatory vessel, tinged with a reddish color (which they call blood, though perhaps it is nothing but rust), they conclude the body to be that of a saint or martyr, to which they are at no loss to give a name. Many mistakes of this kind have been discovered: and even Mabillon detects the story of St. Veronica. Neither does the emblem of the palm, or perhaps the cypress tree, often found on these sepulchral monuments, prove that the dead there buried were Christian martyrs; for these symbols were used by the heathens and Jews, as well as by the Christians, as appears from inscriptions. The pope makes presents of these bodies to princes, to ambassadors, and to great personages. The learned and diligent Muratori, who has thrown so much light on the history of the middle age, mentioning the facility with which the people conferred the title of saint, observes, ' Parte la pieta, parte l'interesse entravano a moltiplicare i santi. Ognum ne voleva; e chi piu ne avea, si reputava piu felice degli altri."—*Lumesden's Antiquities,* p. 96.

Going from this basilick, I visited the *Tomb of Cæcilia Metella* *, one of the most picturesque and most perfect specimens of a Roman mausoleum now extant. It stands on the Appian Way, about an English mile from Rome; is built of Travertino stone; and consists of a large building of immense thickness, square below and round above. It was erected by

* "A little distance beyond the church of St. Sebastian, we cannot but admire the noble sepulchre of Cæcilia Metella, the daughter of Q. Creticus, and wife of Crassus the triumvir. This mausoleum gives a high idea of the riches and grandeur of the person here interred. The lower part of it is square, and the upper part round. The walls are of a vast thickness, and incrusted with Tiburtine stones of an immense size. An elegant frieze of marble runs round the whole, ornamented with rams' heads joined together with festoons: above which are *pateræ* and other decorations. The beautiful sarcophagus, in which lay the body of Cæcilia, now stands in the court of the Farnese palace. Untouched by barbarous hands, this sepulchre would have lasted while the earth remained: but in the low age, during the civil wars of the Roman barons, it was converted into a castle; and they built a parapet and port-holes round its top. This seems to have been done by the Gaetani family; for we find their arms on the gate of a considerable fortification which remains here. Above these arms there is carved a bull's head; from which this place probably is now called 'Capo di Bovi.' Piranesi has not only published plates of this sepulchre, but has described the method by which the huge stones and marbles used in this building might have been raised."—*Lumesden's Antiquities*, p. 104.

Crassus, to receive the ashes of his wife, as appears by the following inscription which is still legible:

Caeciliae
Q. Cretici F.
Metallae Crassi.

This ancient edifice is called by the populace "Capo di Bovi," from the bull's head which constitutes one of the ornaments. It was made a fortress during the civil wars; when the church and houses which adjoin were also built.

In returning to Rome I was shown, in a vineyard, the sepulchre of the Servilia family; and in another, the extensive ruins of a quadrangular building, supposed to have been the place where the horses were kept for the use of the *Circus of Caracalla**, which immediately

* "Almost opposite to the church of St. Sebastian, between the Via Appia and the modern road to Albano, there is a circus, generally reckoned that of Caracalla, though some authors, particularly the learned Fabretti, call it that of Gallienus. The Romans, always fond of shows and games, were singularly attached to those of the circus: their passion for them was such that Juvenal says,

——— 'Duas tantum res anxius optat,
Panem et circenses.'

"Fifteen circuses are supposed to have been in Rome and its environs. Many of them are entirely destroyed; and the

adjoins. As to the latter, it is considered as the most perfect of the Roman circuses of which vestiges remain,—being the only one in

others so defaced, that we observe little more than their situation. Indeed, this of Caracalla is the most entire; and there remains enough of it to give us a distinct idea of them. Here we see the *metæ*, and trace the *spina*, in the middle of which stood the obelisk, covered with hieroglyphics, that is now placed on Bernini's elegant fountain in the Piazza Navona. There were rows of seats, for the spectators, built along the sides of the circus; and under which were porticos, or galleries, to retire to in case of rain. The emperor's seat, or *podium*, seems to have been on the left side of the circus, opposite to the first *meta*. It was from his *podium* that the emperor, or whoever presided at the shows, gave the signal to begin the race, by throwing up a napkin used for the purpose, called *mappa circensis*.

"Panvinius, in his learned treatise *De Ludis Circensibus*, has given a plan and elevation of this circus, and likewise a view of its ruins. It is to be wished, however, that this plan had been a little more exact. He has placed the spina in the centre of the circus—that is, equally distant from the seats on each side,—whereas it was placed nearer to the left of the circus than to the right. This was not done by accident, but by design: because, as the horses and chariots ran first down the right side of the circus, it was necessary in the beginning of the course to have a larger space, that they might the easier pass each other; for by the time they had turned the farthest *meta*, to return towards the *carceres* from which they started, many of the chariots would be left so far behind that a less space to run in would suffice. The end of the circus towards the east is terminated by a semicircle; but the *meta* towards the west is placed at a considerable

which the circumference can be traced. The walls are still standing; as is the gate by which

distance from the *carceres*, that the horses and chariots might all enter the course with equal advantage:

——'fraus cursibus omnis abesto.'

It is for this reason that the right side of the circus is longer than the left, and the *carceres* are not placed in a straight line, as in Panvinius's plan, but in the segment of a circle whose centre is the middle point between the first *meta* and the right side of the circus, as will more distinctly appear from the annexed figures and measures. Hence all the chariots had an equal space to run; which made Ovid use the expression *æquus carcer*:

'Maxima jam vacuo prætor spectacula circo
Quadrijuges æquo carcere misit equos.'

"The *spina* was considerably raised above the level of the *arena*, that the chariots might not break in upon the obelisks, altars, statues, &c. that ornamented it. None of these ornaments now remain; but their forms are to be seen on metades and other ancient monuments.

'Et cum carceribus sese effudere quadrigæ
Addunt se in spatia et frustra retinacula tendens
Fertur equis auriga, neque audit currus habenas.'

"The *metæ* were a little broader than the *spina*. The address of the charioteer was to turn the *metæ* as near as possible, without endangering his chariot, for by this means he shortened his course. Horace therefore says,

——'Metaque fervidis
Evitata rotis.'

"Victory was pronounced in favor of the charioteer whose chariot first touched a line, marked with white chalk,

he who had gained the prize descended into the Appian Way.

drawn between the first *meta* and the left side of the circus. In allusion to this, Horace elegantly calls death the line that terminates life:

'Mors ultima linea rerum est.'

"The ordinary course was seven rounds of the circus. Along the sides of the circus, between the seats and the *arena*, there was a ditch full of water, called the *Euripus*, to prevent the chariots from approaching too near the spectators. The charioteers were generally slaves, or strangers; but during the empire, persons of family, even senators, and some emperors, did not blush to perform that mean office. They were divided into companies, or factions, and distinguished by the color of their dress: the green, the red, the blue, and white. These colors are supposed to have been an emblem of the different seasons of the year—viz. the green representing the spring; the red the summer; the blue the autumn; and the white, winter. The people attached themselves with such violence to one or other of these factions, that it often produced much disturbance, and even seditions. With what fire does the Mantuan bard describe the chariot races! When we read his verses, we fancy ourselves present in the circus; our eyes are fixed on the race:

'Nonne vides? cum præcipiti certamine campum
Corripuere, ruuntque effusi carcere currus;
Cum spes arrectæ juvenum, exsultantiaque haurit
Corda pavor pulsans: illi instant verbere torto,
Et proni dant lora; volat vi fervidus axis.
Jamque humiles, jamque elati sublime videntur
Aëra per vacuum ferri, atque assurgere in auras.
Nec mora, nec requies, at fulvæ nimbus arenæ

Within the circus two circular edifices are remarked, in which the magistrates and other distinguished persons were seated: and almost in the centre is the *spina*, on which formerly stood the obelisk which now ornaments the Piazza Navona.

The arches which supported the benches on which the spectators at the games used to sit, still exist, within the interior of the circus.

From the circus of Caracalla I was led, through the fields, to see an ancient edifice, commonly called the temple of Bacchus, which is now the *Church of San Urbano*. After viewing which I continued my walk, and visited the ancient

Tollitur: humescunt spumis, flatuque sequentum.
Tantus amor laudum, tantæ est victoria curæ.'

"There was a space of about twelve feet between the *metæ* and *spina*. It served for a passage to go up the steps of the latter, and to enter the small cells under the former, where it is thought the altars of *Consus* (the god of counsel) were concealed. In the great area, between the first meta and *carceres*, combats of gladiators and wild beasts were frequently exhibited: and sometimes water was brought in, and those naval fights called *naumachia* were here represented."—*Lumesden's Antiquities*, p. 99 *et seq.*

Mr. Gibbon has given a lively account of these games in vol. v. (note) p. 284, of the "Decline and Fall of the Roman Empire."

and celebrated *Fountain of Ægeria* *, consecrated by Numa Pompilius, second king of

* "A little further on another branch goes off to the left hand from the Via Appia, and leads to the valley called Caffarella, formerly ad Camœnas:

'In vallem Ægeriæ descendimus.' Juv.

This is the famous valley of Ægeria; where I saw the remains of the fountain sacred to the nymph and the Muses. The situation is very romantic. The *opus reticulatum*, the niches for the statues of the Muses, and a mutilated statue (perhaps of the fountain), still remaining, bespeak its antiquity. Here Numa, the celebrated legislator of Rome, in order to persuade the people of the divinity of his institutions, retired, and pretended to converse with his goddess: 'Lucus erat quem medium ex opaco specu fons perenni rigabat aquâ. Quo quia se persæpe Numa sine arbitris velut ad congressum deæ, inferebat Camœnis eum locum sacravit, quod earum ibi concilia cum conjuge sua Ægeria essent.'

"Ægeria and her fountain have not been left unsung by Ovid:

'Defluit incerto lapidosus murmure rivus
Sæpe, sed exiguis haustibus, inde bibes
Ægeria est, quæ præbet aquas, dea grata Camœnis
Illa Numæ conjux conciliumque fuit.'

"In the infancy of civilisation, before laws were reduced to a science, the wise legislators of antiquity, to engage the people to submit to their institutions, always held out to them the interposition of some deity. Every legislator had therefore recourse to his Ægeria. And without such a pious fraud, how could a nation have been induced to embrace the laws given them by a single person?

"On a height above the fountain there is a church, de-

Rome, to that nymph and to the Muses. In a posture of repose, and in a grotto covered with moss and green leaves, appears the statue of Ægeria, much injured by time: under which is the spring of the fountain. Round the grotto are still visible the niches in which the statues of the Muses once stood.

Following my route through the same valley I saw a square building, which is supposed by

dicated to St. Urbano, formed out of an ancient temple; and which, from the old name of that place (*ad Camœnas*), may probably have been that of the Muses. From the remains of the building, and fragments of capitals and columns lying here, we may conclude its former beauty. These buildings, indeed, are too elegant for the age of Numa: they must have been rebuilt in much later times.

"In this church is preserved an altar to Bacchus, which had been dedicated to him by Apronianus, priest and interpreter of his mysteries. It serves for a base to support the basin of holy water. From it, perhaps, some antiquaries have called this the temple of Bacchus. I know that it has likewise been reckoned the temple of Honor and Virtue vowed by Marcellus, which I have already mentioned: but I did not find here these twin temples, nor any real indication that this could have been one of them. Besides, Livy places them at or near the spot where I have placed them, — *viz.*, immediately without the ancient Porta Capena; and not at such a distance from it as the valley of Ægeria. His words are, 'Videbantur enim ab *externis ad portam Capenam* dedicata a Marcello templa, propter excellentia ejus generis ornamenta, quorum perexiqua pars comparet.'"—*Lumesden*, p. 91 *et seq.*

antiquaries to have been the *Temple of Fortuna Muliebris* (or Female Fortune), erected by the senate, in honor of the sex, on the spot where Veturia and Volumnia, attended by a train of Roman matrons, overcame by their pathetic eloquence the obstinacy of Coriolanus, and thus saved their country.

At some distance from this temple are the ruins of another, said to have been dedicated to the god Redicule, in contempt of Hannibal, when the Carthaginian general was encamped in this plain.

After examining with no little interest these vestiges of remote antiquity, I got into my carriage and drove to the *Basilick of St. Paul.* This fine old church stands about a mile from Rome, on the road to Ostia; and was built by Constantine, at the entreaty of pope Silvester, on the spot where the body of St. Paul the Apostle was buried. The principal *façade* is ornamented above with a much-admired mosaic work by Pietro Cavallini, and has a portico supported by twelve columns,—four of which are of granite. The middle gate, made of bronze, and decorated with bas-relieves, was cast at Constantinople in the year 1070, and brought hither at the expense of Pantaleon Castelli, a Roman consul.

The interior of the church is extremely grand, two hundred and forty feet long (without counting the tribune), and one hundred and thirty-eight feet wide. One hundred and twenty magnificent columns support the roof; twenty-four of which are made of single blocks of Pavonazzo marble, fluted, and of the Corinthian order: the others are of Parian marble. They are thirty-six feet high, and eleven in circumference. These superb pillars were removed hither from the mausoleum of Adrian. The two columns by which the principal arch is sustained are of Salino marble, fifteen feet in circumference. Those which decorate the altars are of porphyry.—The pavement of the church is covered with remains of ancient sepulchral inscriptions.—The body of St. Paul lies under the principal altar.

In the tribune is a picture by Ludovico Civoli, a Florentine artist; and a ceiling decorated by Pietro Cavallini, in imitation of ancient mosaic. Besides other curiosities, I saw a candelabrum in Gothic taste; and in one of the chapels a picture by Lavinia Fontana. In the vestibule of the *sacristie* are two mosaic heads by Cavallini, and two little pictures by Pietro Perugino. This leads to the cloister; which is handsome, and deserving the attention of the curious. It is supported by a great number of small pillars beautifully worked;

some of which are incrusted with mosaic. Under the portico are various sarcophagi, capitals, and ancient marbles.

The cloister leads from the basilick to the convent; which belongs to the Benedictines, and in which pope Pius VII. (the present pontiff) received his education.

The church of St. Paul was protected by the kings of England, while our sovereigns were catholics.

I returned to Rome by the *Gate of San Paolo*, which was called by Aurelian Porta Ostiense. Before he enlarged the city, the gate on the road to Ostia was entitled Porta Trigemina; and the latter stood, if we may credit the conjectures of antiquaries, between the Aventine hill and the river Tiber, a little below the Priorata di Malta.

To the left, on entering the city, stands the *Pyramid* or sepulchral monument *of Caius Cestius**,—a vast edifice of a singular form, and ad-

* "Almost joining to the gate of St. Paul is an elegant pyramid, which is built up in and serves for part of the city wall. It had certainly stood without the city before Aurelian extended the walls. This is the only pyramid remaining about Rome; but which conveys to us, though in miniature, an idea of those in Egypt. It was built to perpetuate the memory of C. Cestius, one of the "Septemvir Epulonum."

mirably preserved. It is one hundred and thirteen feet high; and has four fronts, each of

But who this Cestius was, other than the title given him on this monument, is uncertain. The epulones were a college of priests of great dignity, who prepared those feasts to the gods called *lectisternia*, where their statues, laid on rich beds, were placed at table as the principal guests. One of those beds, of bronze curiously wrought, has been found in Herculaneum. Those sumptuous entertainments were devoured by the seven noble gormandising priests. It was to appease the gods in time of a plague that the Romans first instituted these feasts, in the year of Rome 356.

"As the ground about the pyramid is much raised, we have not so advantageous a sight of it as formerly. It is one hundred and sixty-four palms and two-thirds high, all incrusted with white marble, and rests on a base of Tiburtine stone whose height is three palms and three-quarters.—Agreeably to the testament of Cestius, this vast monument was built in three hundred and thirty days. The sepulchral chamber had been finely painted: it is now much effaced; more, perhaps, from the smoke of the torches used in showing it, than from the humidity of the place. These figures and ornaments seem all to relate to the sacred ceremonies of the epulones.

"This monument was judiciously repaired, without altering its form, by pope Alexander the Seventh. The workmen employed to do so, discovered, at each of its angles which faced the Via Ostiensis, a marble pedestal; on one of which was found a brazen foot,—a proof that there were formerly statues on them: it is probable that they represented Cestius himself. These pedestals, removed from hence, are now preserved in the Capitol. The names of Cestius's heirs are engraved on them: and the same inscription is repeated

which is eighty-nine feet wide. It stands on a base of Travertino, three feet from the ground. This pile of building is covered with a coat of marble one foot thick. Besides the inscription, there are ornaments of female figures, vases, and emblems of the office enjoyed by Caius Cestius. The latter are much damaged. When the pyramid was repaired by pope Alexander VII., two beautiful capitals, and two small broken pillars, were discovered. They were put together, and now stand at the western angles of the pyramid.

In the space around this ancient monument the English and other protestants who happen

on each of these bases. Nor can the meaning of the inscription be made out, unless we suppose the letters S. F. C.—*viz.*, statuam faciundam curaverunt, or some such words, to be understood. Perhaps the sculptor thought it unnecessary to inscribe these words, as the statue was in view, and spoke for itself. At the other two angles of the pyramid were found two marble pillars, broken down, but which have been repaired, and placed where they seem formerly to have stood. These likewise had probably supported small statues.

"As M. Agrippa is mentioned in the inscriptions, we may conclude with certainty that this is the work of the Augustan age, and which does no dishonor to it.

"The expense of building this pyramid must have greatly exceeded the sum allowed to be employed on sepulchral monuments by the sumptuary laws of the ædiles. Hence the executors of Cestius had been fined in a sum, which they paid by the sale of some rich furniture, as ap-

to die at Rome are buried, as the bones of heretics are not allowed to contaminate consecrated ground, which is solely appropriated to the ashes of pious catholics! One of my friends observed, that if he were doomed to end his days in this city, the idea of mingling his dust with the ancient instead of the modern Romans, would appear to him a privilege rather than a degradation. The tombs of several persons of the reformed religion are scattered about the ground immediately fronting the pyramid of Caius Cestius; and of these, I discovered from the inscriptions that much the greater number was British. I perceived persons employed in

pears from the above inscriptions, and which I shall here transcribe.—

M. Valerius. Messalla. Corvinus.
R. Rutilius, Lupus L. Junius. Solanus.
L. Pontius. Mela. D. Marius.
Niger. Heredes. C. Cesti. et
L. Cestius. quae. ex. Parte. ad
Eum. Fratris. Hereditas.
M. Agrippae. munere. Per
Venit. ex Ea. Pecunia. Quam
Pro. suis. Partibus. Receper.
Ex. venditione Attalicor.
Quae. Eis per Edictum.
AEdiles in Sepulchrum
C. Cesti. ex. testamento.
Ejus. inferre. non licuit.

*Lumesden's Antiquities,* p. 117 *et seq.*

digging a grave; and on inquiry I found it was destined for an unfortunate American lady, who having become a mother at the early age of seventeen, had been recommended to traverse the Atlantic, in the hope of restoring her health, weakened by circumstances attending the birth of her child. She landed at Naples; and died a few days afterwards, at the miserable inn of Villetri, on the road to Rome. Her husband was compelled to carry the body in his carriage to this place; and (such are the prejudices which still prevail in the nineteenth century!) when arrived, he found great difficulty in obtaining a room, in which he might deposit these loved remains while the necessary preparations were made for their interment in this spot.

I next ascended the Aventine Hill, on which formerly stood the temples of Diana, Juno, and Hercules, though their precise positions are not ascertained. The church of *Santa Sabina*, to which I was first led, is conjectured to occupy the site of the former of these edifices; and the twenty-four fluted Corinthian columns of Parian marble which support the nave, strongly corroborate the supposition. The second chapel is painted al-fresco by Frederic Zuccheri; and over the altar of the same appears a picture of

the Virgin and Child by Lavinia Fontana. In another chapel I saw a much-admired work, in oil, of Sassoferrato, representing the Virgin, St. Dominick, and St. Catherine. The paintings of the tribune, in which stands the principal altar, are by Thadeus Zuccheri. Besides these, the chapel of monsignor d'Elci deserves notice: it is richly and beautifully ornamented.

The church and convent of *St. Alexis*, which were lately rebuilt, immediately adjoin. This elegant edifice is entered by a double portico of columns and pilasters, forming a square court; at the end of which is another portico, with six columns of granite. The interior of the church is handsome: and a beautiful little tabernacle, supported by pillars of green marble, forms the principal altar. The statue of a young Hercules, now seen in the Vatican, having been discovered in this situation, renders it probable that the temple of that demigod stood on the ground occupied by the modern building.

A little further on I found the chapel, priory, and garden of *St. Mary*, belonging to the order of Malta. The chapel is pretty, and ornamented with statues and tombs of the family of Rizzonico. The priory, forming a kind of villa, is an elegant edifice; and its windows,

and the garden with which it is surrounded, both command a beautiful and extensive view of Rome and its environs. The position is on the banks of the Tiber, on elevated ground, and immediately opposite to the suburb of Trastevere.

The temple of Bona Dea is supposed to have occupied this site. Of that of Isis, whose indecent ceremonies Juvenal has recorded with merited censure, and which stood on the Aventine, no vestiges can be traced.

I was next desired to remark the *Monte Testacio*, an artificial hill. Antiquaries have not settled by what accident this mount was formed. The most natural conjecture is, that it was originally a potter's field, whose broken ware in process of time accumulated into a small hill, which was increased to its present height by the rubbish brought from the buildings in the neighbourhood. Beneath the Monte Testacio are cellars singularly cold, in which the rich inhabitants of modern Rome keep their wine.

In descending from the Aventine Hill, I observed at a distance, near the port of Ripa Grande, some remains of the Pons Sublicius; one end of which Horatius Cocles so heroically

defended with his single arm against the whole forces of Porsenna, while the other was destroyed by the Roman fugitives.

Continuing my route, I visited the church of *St. Mary in Cosmedin**, vulgarly called "La

* "The church dedicated to S. Maria in Cosmedin, opposite to the temple of Vesta, is no doubt on the ruins of an ancient temple. The antiquaries generally reckon that this was the temple of *Pudicitia*, or Chastity, belonging to the patrician matrons, and from which the plebeians were excluded; for such was the distinction of ranks, during the consular state of Rome, between the patrician and plebeian ladies, that the former would not allow the latter to be present with them at their sacred rites. They even excluded Virginia, of noble birth, because she had married the consul Volumnius, a plebeian. This gave rise to the temple of Pudicitia Plebeia, which Virginia erected in her own house, in Vico Longo, but of which I can trace no remain. Indeed, the temple of Pudicitia Patricia is so defaced and altered by the modern building, that I cannot decide, with any degree of certainty, on its former state; but, from the marble columns built up in the walls of this church, the ancient form of the temple seems to have been square: and we may presume that it was spacious and magnificent. From a tradition that St. Augustin, before his conversion, taught rhetoric here, the church of Santa Maria is sometimes called 'In Scoula Greca;' but the vulgar and general appellation, of 'Bocca della Verita,' has been given to it, from a large and hideous marble mask placed on the wall of its porch. This mask by some writers is supposed to represent Jupiter; into whose mouth those who were to make oath before a judge

Bocca della Verita," from a marble mask which is placed over the porch. It stands on the ruins of an ancient temple, supposed to have been that of Patrician Modesty (Pudicitia Patricia). Two lofty columns fixed in the walls, three at the extremity of the church, and three near the *sacristie* (all of which are Corinthian, fluted, and of Grecian marble), are the marks of the ancient and the ornaments of the modern building.

Opposite to La Bocca della Verita is a fountain, and near it the church of *Santa Maria del Sole*, formed out of the temple of Vesta *, which was built by Numa Pompilius on the

put their hand ('Jovem lapidem jurare'); and if they swore falsely, it was believed that the idol miraculously shut its ponderous jaws, and crushed the hand of the perjurer: but whoever examines this mask attentively, will be of opinion that it either represents some river god, or that it served for an ornament to a fountain or aqueduct."—*Lumesden*, p. 317.

* "On the banks of the river, a little below the temple of Fortuna Virilis, I observed a small rotundo, which tradition makes a temple of Vesta; but some antiquaries suppose it to have been the temple of Hercules. Nardini, indeed, seems to think that it was that of Voluptas: and Piranesi calls it that of Cybelé. Such is the uncertainty that too often attends our inquiries into Roman antiquities. It is now converted into a church called Santa Maria del Sole, or San Stephano delle Carozze."—*Lumesden*, p. 313.

banks of the Tiber. Two fluted Corinthian columns of Parian marble, belonging to the old edifice, are still standing, and form a circular portico on the outside of the church.

*Santa Maria Egyptiaca* was formerly the temple of Fortuna Virilis*. Seven ancient fluted columns of Travertino remain, with an enta-

* "Fortune could not but have many votaries. Under various appellations, temples were often dedicated to this inconstant deity. Servius Tullius, in gratitude for his prosperous fortune, built, near to the Tiber, a temple to Fortuna Virilis; which is now converted into the church of Santa Maria Egyptiaca, belonging to the Armenians. The elegant fluted Ionic columns which ornament this temple, and which served as models for the proportions of this order, show that it was not the original temple built by Servius, but that it must have been rebuilt at the time when architecture was in great perfection at Rome. It seems to have suffered from fire. The body of the temple is built with that stone which the Romans call *peperino;* and the portico with travertino: but, to render the whole uniform, and to conceal what had been defaced by fire, it was covered with fine stucco.

"This temple, like many of the ancient buildings of Rome, now appears to great disadvantage, because the high basement on which it stands, and even part of the columns, are covered with the ground, which is so much raised above the level of the ancient street.

"The form of this temple is a parallelogram. Its exterior length, including the portico, is about seventy-eight Roman palms; and its breadth forty-eight palms. The interior, or cella, of the temple, was about forty-five palms long,

blature, the ornaments of which Time has nearly defaced. The pillars which supported the front of the old building, and one of the sides, fell not many years ago. The church belongs to the Armenians, who perform the ceremonies of religion according to the peculiar customs observed by the nation from which they come. The man who was my conductor wore a Turkish dress: his garb, a Christian altar, and the vestiges of a Pagan temple, formed a singular association of inconsistent objects.

On the other side of the road are the remains of the Pons Senatorius, or Palatinus, which is now called Ponte Rotto, in consequence of the inundations of the Tiber having broken down its principal arches and rendered the bridge impassable.

My next object of attention was the suburb of Rome called by the ancients *Transtiberim*, and by the moderns *Il Trastevere*. This opposite bank of the Tiber was originally peopled from Latium, and added to the city by Ancus Martius. The meanest trades were carried on here in former times; and though there are

and thirty-two palms broad: but, to enlarge the nave of the present church, the wall which separated the cella from the portico was taken down, and the beautiful little portico, which was open, is now walled up."—*Lumesden*, p. 312.

several handsome modern buildings in this quarter, the inhabitants are generally of the lowest class. They are, however, fully persuaded that they are the lineal and only descendants of the ancient Romans; and as such conceive themselves infinitely superior to their fellow-citizens who live on the other side of the river. There is something fierce and haughty in the countenances of these people; and it is remarked, that, whenever any disturbances arise at Rome, they are the most forward and the most turbulent among the rioters.

In going into this suburb, I crossed the Pons Fabricius, now called Il Ponte de i Quatro Capi, and, passing through the *Island of Æsculapius**, or Isola Sacra, now called of *St. Bartholomew* (from the church built on the ruins of

* "The island in the Tiber formerly called that of Æsculapius, or the *Isola Sacra*, is now known by the name of St. Bartholomew, from a church there dedicated to that apostle, and built on the foundations of the temple of the God of Health.

"The bridge that leads into the island from the side towards the Capitol, is the Pons Fabricius, now called Ponte de i Quatro Capi; and the bridge towards the Janiculum is the Pons Cestius, vulgarly named Ponte Ferrato. The inscriptions on these bridges are so defaced, that it is not easy to ascertain who the Fabricius and Cestius were by whom they were built. But that they were repaired by Valentinian, Valens, and Gratian, appears from an inscription still

the ancient temple), proceeded over the Pons Cestius to Trastevere.

entire. This island was therefore sometimes named 'inter duos pontes.'

"The Romans, always fond of giving extraordinary accounts of the beginnings of their city, pretended that this island was formed by the corn, sown by Tarquin the Proud on the Campus Martius, having been cut down and thrown into the river by order of the consuls: for they considered that the tyrant's having sown for his own use a field consecrated to Mars, was a profanation: they would not therefore allow the people to appropriate it to themselves: but the river at that season being low, the corn stopped here, and thus produced the island. Its form resembles that of a galley,—especially the end where stood the temple of Æsculapius.

"About the year of Rome 462, the city and Campagnia suffered from a plague. To remove this calamity, the senate consulted the Sibylline books, by which they were directed, as the only remedy, to bring Æsculapius of Epidaurus to Rome. An embassy was therefore sent, which was well received by the Epidaurians, who conducted them to their temple; and the serpent which they worshipped there under the name of Æsculapius, followed the ambassadors into their ship. He remained in the cabin of Q. Ogulnius, the head of the embassy, till they arrived at Rome; when he quitted the ship, and swam to the island; where a temple was built for him. Such is the account given us of this wonderful event. And to perpetuate its memory, we still see the figure of a serpent cut on the stones that served for the foundation of the temple.

"This temple of Æsculapius was long held in the highest veneration; and numbers of miraculous cures are said to

This celebrated island is about a thousand feet in length, and three hundred in breadth. On it stands the church of *San Giovanni Colabite*,—a small but elegant building, decorated with marbles, paintings, and gilded stucco. *St. Bartholomew* stands immediately opposite; the front of which is supported by four pillars of granite. Twelve ancient columns decorate the interior: and in the court of the adjoining convent, fixed in the wall, appear the base and inscription of the statue of Æsculapius, originally found in this spot.

In leaving the island by the Pons Cestius, I visited *San Benedetto in Pescivola*, the first object which presents itself in the suburb of Trastevere. Finding nothing there which required particular notice, I proceeded to the church of *St. Cecilia*. In the court-yard, by which the latter is approached, I saw an ancient vase, remarkable both for its size and beauty. The church within is light and elegant. Over the principal altar are four ancient columns of black-and-white marble, supporting a canopy of Parian marble. Under the altar is the tomb

have been performed here. The votive inscriptions on a table of marble found among its ruins, and now preserved in the Farnese collection, are a proof of it."—*Lumesden's Antiquities*, p. 376 *et seq.*

of St. Cecilia, made of alabaster, jasper, agate, and gilt bronze. The statue of the saint, by Steffano Maderno, is one of the best pieces of sculpture I ever saw. It represents the female martyr in the situation in which her body was found in the burying-ground of St. Calixta. Between the pillars of the principal altar is a small painting of the Madonna, by Hannibal Caracci; besides which there are some other pictures which deserve notice. The bath in which St. Cecilia was put to death has been converted into a chapel.

*Santa Maria dell' Orto*, where I was next taken, is a beautiful little church, built from a design of Giulio Romano. The Prophets, in the ceiling; the Annunciation, in one of the chapels; and the pictures in the tribune, were all painted by the brothers Zuccheri.

A street opposite Santa Maria leads to the *Ripa Grande*,—a kind of port on the Tiber, at which merchandise conveyed from the sea is landed. At the end of the quay stands the custom-house, which is a handsome edifice; and near it the hospital of St. Michael, which contains an infirmary for the sick, a house of correction for females of irregular conduct, and a charity school for the children of the poor.

Having viewed the Porta Portese, which was commenced by Urban VIII. and finished by Innocent X., I continued my route on the water side, and came to the *Public Dock-yard.* It had a miserable, and rather a ridiculous, appearance, to the eye of an Englishman. It is devoted to the construction of rowing vessels; and is equaled, if not excelled, by the shop of the lowest boat-wright on the river Thames.

Returning into town, I visited the church of *San Francesco à Ripa;* in which the chapel of Pallavicini is the most remarkable object. It is covered with marble, and ornamented with two ancient pillars, and with paintings by Chiari. The statue of Santa Louisa Abertoni, from the chisel of Bernini, is much admired; as is likewise a picture of St. Francis by Arpino. The Pieta, or Dead Christ, of Hannibal Caracci, which was formerly the boast and treasure of this church, was taken away by the French.

After seeing some inferior churches, which I think it unnecessary to name, I went to *Santa Maria in Trastevere,* which is supposed to occupy the site of the *Taberna Meritoria,*— an invalid hospital, where the superannuated and disabled soldiers of ancient Rome found

repose, after many years of severe service. Four columns of granite support the portico by which this church is entered; and the interior is extremely magnificent, being decorated with twenty-two Ionic pillars. The floor is covered with porphyry, and with Numidian and other rare marbles. In the centre of the ceiling, which is rich in sculpture and gilding, appears a picture of the Virgin, by Domenichino; who also gave a design whence one of the chapels was built. Over the principal altar are four columns of porphyry, supporting the canopy with which it is decorated. The tribune is ornamented with ancient mosaics. Besides other curiosities in this church, I remarked a picture of St. John the Baptist, in the chapel which is dedicated to him, the work of Hannibal Caracci. Lanfranco, the celebrated painter, was buried here.

The church of *St. Chryssogone* is a very ancient one, supposed to have been built in the reign of Constantine. It was modernised by the cardinal Scipio Borghese; by whose order the portico was erected. The interior is strikingly grand; and the nave is supported by twenty-two vast columns of granite, taken from ancient temples. The great arch of the tribune rests on two superb pillars of porphyry;

and the principal altar has a canopy (or *baldoquin*), the weight of which is sustained by four columns of beautiful alabaster. In the centre of the ceiling, which is richly gilt, is a picture of St. Chryssogone taken to Heaven, in the first style of Guercino. The Virgin and Child, painted on the ceiling over the principal altar, by Arpino, also deserve notice.

The church of *Santa Maria della Scala* is admired as a specimen of architecture. The *façade* was built by Octavio Mascherino, and the interior by Francesco di Volterra. In the first chapel to the right Gerardo della Notte has painted a Martyrdom with his usual success.

The chapel of Santa Theresa is one of the most remarkable objects. It is rich in marble, and decorated with four ancient columns, besides a picture by Francesco Mancini. One of the bas-relieves representing the inspiration of the saint is by Philippo Valle, and the other by Mr. Stodtz.

On the principal altar is a beautiful little pyx, made of precious stones, with sixteen small pillars of oriental jasper. In the middle of the choir is an al-fresco painting of the Virgin, by Arpino, which merits attention. The chapel of Notre Dame possesses a sculptured

tomb of the family of Santa Croce, from the chisel of Algardi.

In going from this church I ascended the Mons Janiculus, and enjoyed from its summit a magnificent view of Rome.

The church of *San Pietro Montorio*, once so celebrated as the spot where the incomparable Transfiguration of Raphael was seen, has not only lost that *chef-d'œuvre* of the art of painting, but is also entirely destroyed as a place of worship. The walls are standing; but the windows are broken and the doors shut. Wishing to view the original site of Raphael's masterpiece, I endeavoured, but without success, to obtain admittance.

The *Fontana Paulina*, otherwise called the Fountain of *San Pietro Montorio*, which adjoins the destroyed church of the same name, is one of the largest and best supplied of this city. It was built by Giovanni Fontana and Steffano Maderno. It is ornamented with six Ionic columns of red granite; between which are five openings, whence issue vast torrents of water, that fall into a large and beautiful marble basin. The inscription asserts that it is supplied from the ancient Aqua Alsietina, which Augustus brought to Rome for the use of his Nau-

machia; but M. Lumesden corrects this mistake, and declares that the aqueduct of Trajan, whence it flows, draws its source from the other side of the lake Sabatinus, now Bracciano. The Aqua Alsietina was bad and muddy; but the Sabatina clear and excellent. Paul the Fifth repaired the old, and built new, aqueducts; whence the water is now called Aqua Paulina.

Behind the fountain is the *Botanical Garden.* Here, in the months of May and June, a professor from the college of Sapienza comes twice a week to make experiments and to give lectures.

A little further on is the *Gate of San Pancrazio,* formerly called, from the hill on which it stands, Portum Janiculense. Near it are several cassinos, gardens, and pleasure-grounds, to which the rich Romans are fond of retiring in the summer season.

About a mile beyond this gate stands the *Villa Pamphili* (called "di Bel Respiro"), now belonging to the family of Doria. Into these extensive grounds, which are supposed to occupy the site of the gardens of the emperor Galba, and which are extremely pleasant, and laid out with much taste, strangers are readily allowed admittance. Tired with viewing buildings and pictures for several hours in the morn-

ing, I have often driven to this enchanting spot, and ended my day, most agreeably, in wandering under the long alleys of trees which shelter the gravel-walks and beautiful lawns from the heat of the sun. Fountains, statues, waterfalls, and ancient bas-relieves, are profusely scattered about; but they add very little to the natural beauty of the situation, which in itself is admirable. The cassino, or house, was built by Algardi, and possesses, both in its external and interior decorations, several works of art. Besides statues, busts, and other antiquities, there is in one of the rooms a picture of Venus, by Titian, and some other good paintings.

Returning by the *Porta Septimiana*, which gate was originally erected by Septimius Severus nearer the Tiber, and was rebuilt and placed in its present situation by the emperor Aurelian, I came into the Strada della Lungara, one of the finest streets of Rome; in which stands

*The Palazzo Corsini.*

In this mansion died Christina, the learned and celebrated queen of Sweden, after a residence of several years, devoted to the pursuits of literature. Since it became the property of the noble family whose name it now bears, it

has been considerably augmented, improved, and ornamented.

The palace of Corsini at present yields to none, either in beauty or in extent. The *façade* is magnificent, and pleased me more than any thing of the kind which I have yet seen. The principal floor is ascended by an elegant staircase: and in the long range of apartments are scattered, besides some curious ancient mosaics, a collection of pictures by the first masters. I add a list of those which are the most esteemed.—

A large picture, representing Prometheus devoured by a Vulture, by Salvator Rosa; Ecce Homo, by Guercino; Portrait of Rubens, by himself; Holy Family, by Benvenuto Garofalo; St. Peter touching the wound of Santa Agatha, by Lanfranco; the Nativity, by Hannibal Caracci; Portrait of Julius II., by Raphael; Portrait of Philip II., by Titian; the Nativity, by Lanfranco; the Marriage of Mary, by Paul Veronese; a Kitchen, by David Teniers; two Nativities, by Romanelli; an Old Man, by Guido; the Samaritan, by Guercino; Virgin and Child, by Andrea del Sarto; a Holy Family, by Carlo Maratti; the Annunciation, in small, by Michael Angelo; a Head, by Rubens; St. Jerome, by Titian; Noli me tangere, by Barocci; St. Andrew before the Cross, in small, by

Andrea Sacchi; Crucifixion of St. Peter, in small, by Guido; St. John the Baptist, by Guercino; the Nativity, by Bassano; a celebrated and admirable picture of Herodias, by Guido; our Saviour examined by Pilate, by Vandyck; a Vestal, by Carlo Maratti; Lucretia, by the same, in imitation of the style of Guido; Fulvia Testa, by Mola; three Portraits, by Vandyck; a Doge of Venice, by Tintoretto; Mary Queen of Scots, by ——; David with the Head of Goliath, by Guido; the Adultress, by Titian; Dispute with the Doctors, by Luca Giordano; St. Sebastian, by Rubens (very fine); Madonna and Child, by ——; Homer, by Mola; a Landscape, by Gaspard Poussin; the Annunciation, by Carlo Maratti; Christ with his Disciples, by M. Valentin; two Landscapes, by Bronzino; Abraham's Servant at the Well, by Carlo Maratti.

A Landscape, by Claude Lorraine; the Sacrifice of Noah, by Nicholas Poussin; a small picture, by Salvator Rosa; a Virgin, by Sassoferrato; and a few others, formerly in this collection, have been sold.

Besides the pictures, there are other curiosities in this palace: a sarcophagus, with basrelieves representing Nereids and Tritons, with a little figure of the river Tiber, some ancient busts, a cural chair, a fine table of emeralds, &c.

Nearly opposite the Palazzo Corsini is the *Casin Farnese*, or *La Farnesiana*, now belonging to the king of the Two Sicilies. That which renders this little villa particularly interesting, is the circumstance of its having been ornamented al-fresco by Raphael and his scholars. The latter, under the direction of their immortal master, painted on the ceiling and angles of the first room the story of Cupid and Psyche; the coloring of which is still fresh and beautiful. The three Graces, which form part of this admirable work, were executed by Raphael himself; and the celebrated picture of Galatea, which ornaments the second chamber, was the sole and entire production of that incomparable artist. The Diana on her Car, and the fable of Medusa, which are represented on the ceiling, come from the pencils of Daniel di Volterra, Sebastian del Piombo, and Balthasar Peruzzi.

This casin also possesses a curious specimen of impromptu genius in Michael Angelo; who, while waiting for one of his pupils employed here, drew with a piece of charcoal, in one corner of the room, a colossal head, which is still visible and justly much admired.

The rooms above stairs were also painted al-fresco by Raphael's pupils. Though not so beautiful as the works below, these deserve

attention, — particularly the Forge of Vulcan.

From the Farnesiana I went to the church of *San Onufrio*, which contains some excellent pictures. Over the portico, in entering, Domenichino has painted various scenes in the life of St. Jerome, and in the second chapel to the right appears a work of Hannibal Caracci, the subject of which is Notre Dame de Loretto. Here also are the tombs of the poets Tasso and Guidi.

The cloister leading to the adjoining monastery is supported by twenty marble pillars; and under the portico are representations of the acts of San Onufrio, by Arpino. There is also, on the wall of one of the passages of the convent, a painting al-fresco of the Madonna and infant Christ, by Leonardo da Vinci. In the library I was shown a bust of Tasso, and a specimen of his hand-writing. He died in this house.

I left the suburb of Trastevere by the *Ponte Sisto*, formerly called Pons Janiculensis. It obtained its modern name from pope Sixtus IV., by whom it was rebuilt. The fountain which adjoins is called for a similar reason the fountain of Ponte Sisto. The latter is esteemed one of the finest edifices of the kind in Rome, and

was built by Fontana. Two Ionic columns support an attic; in the centre of which is a cavity whence issues a vast torrent of water that falls on a basin of marble.

After visiting several churches, in which I found nothing deserving notice, I went to the *Palazzo Santa Croce*, which still belongs to the prince of that name. There are some few good pictures in this palace; among which I only think it necessary to specify a celebrated original of Guido, representing the Assumption of the Virgin; of which a fine print by Morghen has extended the fame through all parts of Europe.

My next object of attention was the

*Palazzo Farnese,*

which now belongs to his Sicilian majesty, as heir of that ancient and wealthy family. It is indisputably one of the most magnificent edifices of modern Rome, and was built under the direction of Michael Angelo, and John della Porte. The architecture of the *façade*, towards the Strada Julia, was the work of the latter. The Travertino stone with which this princely mansion is constructed, was, if we may believe popular report, plundered from the Coliseum and the theatre of Marcellus. The building

forms a perfect square; and the vestibule is supported by twelve pillars of Egyptian granite. The court-yard formerly possessed a precious collection of ancient statues; and the Toro, the Flora, and the Hercules of Glycon, were in the number. They have been all removed to Naples; and nothing remains but the sarcophagus of Cecilia Metella, taken from her mausoleum, of which I have had already occasion to make mention.

After ascending the superb stairs by which the principal apartments are approached, I entered the gallery, which is entirely painted al-fresco by Hannibal Caracci. The Triumph of Bacchus and Ariadne is represented on the ceiling. The god Pan offering the wool of his sheep to Diana, appears on one side; and Mercury giving the apple to Paris, on the other.

Of the four great pictures which surround the ceiling the subjects are, Galatea, in the centre of a group of nymphs, carried away by a sea monster, while Cupid wounds her with his dart; the fable of Cephalus and Aurora; Polyphemus attracting Galatea by the sound of his flute; and Polyphemus hurling a rock against Acis, who is in the act of escaping with Galatea. Of the four smaller works, the first represents Jupiter and Juno on their bridal couch; the

second, Diana caressing Endymion, while two Cupids, hidden behind a bush, laugh at the Triumph of Love; the third, Hercules and Iöle; and the fourth, Anchises taking a thorn from the foot of Venus. The two little pieces above those descriptive of the story of Polyphemus, paint the Rape of Hyancinthus by Apollo, and that of Ganymede by Jupiter in the shape of an Eagle.

The following are the subjects of the eight round pictures, or medallions: Leander drowned in the Hellespont; Syrinx metamorphosed into a reed; Cupid tying a Satyr to a tree; Apollo flaying Marsyas; Boreas ravishing Orythia; Eurydice brought back from the infernal regions; and the Rape of Europa by Jupiter.—Four figures of Venus fill the oval frames.

Of the small pictures above the windows, one describes Arion crossing the sea on a dolphin; another, Prometheus animating a statue; another, Hercules killing the dragon which guarded the garden of Hesperides; another, Hercules delivering Prometheus, and killing the vulture by which he was tortured; another, the Fall of Icarus; another, Calisto discovered to be pregnant; another, Calisto turned into a bear; and the last, Phœbus receiving the lyre of Mercury.

Over the door, opposite the centre window,

Domenichino has painted, from a drawing of Caracci, a Virgin embracing a Unicorn, the device of the Farnese family.

Of the two great pictures which cover the sides of this gallery, one represents Andromeda delivered from a sea monster by Perseus; and the other, Perseus turning Phineas and his companions into stone, by showing them the head of Medusa.

There is another room, which was painted al-fresco by Hannibal Caracci; the principal work of which was cut out and removed.

All the pictures of the original Farnesian collection, excepting the al-frescos, which could not easily be taken away, have been carried to Naples. His Sicilian majesty has, however, lately purchased several valuable works, which were putting up in this palace when I was at Rome. It happened, fortunately for me, that the Neapolitan *chargé-d'affaires* happened to be in the house when I visited it; and he had the goodness to show me the pictures which he had collected and was then busied in arranging. Many of them are in the first style of excellence. I add a list of those which appeared the best.—

The Virgin and Child, by Guido; the Descent from the Cross, by Guercino; the Recording Angel, by Domenichino; Sanctification of

Bread, by Gerardo della Notte; Daniel, by Salvator Rosa; Course of Atalanta, by Guido; St. John, by Ludovico Caracci; Descent from the Cross, by Daniel di Volterra (this was taken from the French church of the Trinita del Monte); our Saviour appearing to the Magdalen, by Giulio Romano; Christ crowned with Thorns, by M. A. Caravaggio; the Holy Family, by Paga della Vasa; Christ and Child, by a scholar of Raphael; the Holy Family, by Raphael (a delightful picture, formerly in the Colonna palace); &c. &c.

I next proceeded to the

*Palazzo Spada.*

Though there is nothing very remarkable in the exterior of this palace, it is exceeded by very few in ornaments within. Ancient statues and admirable pictures abound in the collection.

After ascending a handsome flight of stairs I entered the antechamber; in which stands a celebrated colossal figure of Pompey the Great, universally believed to be the very one at the foot of which Julius Cæsar was killed by Brutus:

> "E'en at the base of Pompey's statue,
> Which all the while ran blood, great Cæsar fell."

It was found, during the pontificate of Julius

the Third, in the theatre of Augustus, in which it was preserved after the curia of Pompey, where Julius Cæsar assembled the senate on the ides of March, was shut up. It was discovered in a perfect state, with the exception of one arm, which has been added. The statue is noble, and conveys a very favorable idea of the illustrious person whom it represents. I need not tell you with what interest and curiosity I viewed this ancient piece of sculpture, which so forcibly recalled one of the most important events in the history of Rome, and in seeing which one seemed almost to witness the death of Cæsar.

In a room adjoining to the antechamber are ten paintings in oil, from the school of Giulio Romano. In the other chambers are dispersed numerous works of the first masters; a catalogue of the most esteemed of which I shall now add.—

St. Bernard and St. Francis, by Hannibal Caracci; a Cardinal, by Titian; the Nativity, by Bassano; Christ sinking under the weight of the Cross, by Luca Cambiagi; a portrait, by Titian; a half-length, by Hannibal Caracci; the Prodigal Son, by Bassano; a Tempest, by Pietro Testa; the Sacrifice of Menelaus, by Luca Giordano; David with the head of Goliath, by Guercino (in his first manner); Anti-

quities of Rome, by Lazari Baldi; Virgin and Child, by Luca Giordano; a Country Girl, by M. A. Caravaggio; Cain and Abel, by Lanfranco; a Cardinal, by Guido; a Landscape, by Bassano; a little Landscape, by Gaspard Poussin; Cleopatra dying, by Romanelli; two caricature figures laughing, with a vinegar bottle in the hand of one of them, by M. A. Caravaggio; Sculpture and Painting, by Salvator Rosa; the Adultress, and the Temptation, by the chevalier Calabrese; Lucretia, by Guido; an Old Head, by Salvator Rosa (very fine); Judith, by Guido; Landscape, by Gaspard Poussin; Landscape, by Brughel; Time discovering Truth, by Albani; an old copy of Christ disputing with the Doctors, by Leonardo da Vinci; a Bacchante, by Mola; Jacob at the Well, by Nicholas Poussin; the Miracle, or Water flowing from Stone, by Frederic Zuccheri; Passing the Red Sea, by the same; Bacchanalians, by Albani; the Judgement of Paris, by Paul Veronese; the Driving away from the Temple, by the chevalier Calabrese; two Women working, by M. A. Caravaggio; the Holy Family, by Rubens (an admirable picture, in the best style of that painter); Christ taken in the Garden, by Gerardo della Notte; a Magdalen, by Guido Cagnacci; Massacre of the Innocents, by Pietro Testa; a Landscape, by

Salvator Rosa; the Holy Family, by Hannibal Caracci; the Rape of Helen, by Guido; a Philosopher, by Albert Durer; the Flagellation, by Hannibal Caracci; Cleopatra receiving Marc Antony, by Trevisani; St. Francis, by Ludovico Caracci; the Holy Family, by Georgio Vasari; Herodias, by M. A. Caravaggio; a Magdalen, in imitation of Corregio, by Luca Cambiagi; the Holy Family, by Simone di Pesaro; Dido on the Funeral Pile, by Guercino (a delightful picture, in which the artist has drawn his own portrait, in a Spanish dress, among the group of attendants); the Holy Family, by Sassoferrato; Roman Charity, by Luca Giordano; four Portraits, by Titian; a Landscape, by Salvator Rosa; Descent from the Cross, by Bassano; St. Anthony, by Barocci; a Violin Player, by Vandyck; a Portrait, by Titian; Portrait of a Woman of the name of Cenci, who was decapitated at Rome, by Paul Veronese; Santa Francesa, by Guercino; three Portraits, by Titian; David holding the head of Goliath, by Guercino; two pictures of St. Jerome, by Luca Giordano, in imitation of Spagnoletto; Lucretia, from the school of Pietro di Cortona; Portrait of Cardinal Spada, by Guido; Portrait of a Pope of the house of Farnese, by Titian; two Children, by Corregio; Spring, by Romanelli; Sacrifice

of Iphigenia, by Pietro Testa; Dead Christ, in small, by M. A. Caravaggio; Arch of Titus, by Viviani; St. Cecilia, and a Holy Family, by Caravaggio; the Magdalen, by Guercino; St. Francis, by Parmaganeno; Sacrifice of the Vestals, by Pietro di Cortona; a Snow Scene, by David Teniers; the Adoration, in small, by Salvator Rosa; &c. &c.

The rooms on the ground floor are appropriated to a collection of busts, statues, and other antiquities. In the first of these are figures of Apollo, Diana, Pan, and Hercules, besides several antique heads. In the second are eight large bas-relieves and four small ones, in arabesque. There is likewise there a sleeping Cupid. A Gladiator, a Child mounted on a Seahorse, and six busts, form the treasures of the third chamber. From the window of this apartment, which opens on a small garden, is seen a portico supported by Doric columns, built by Barromino under the direction of Bernini. In the last room, the statue of a sitting Female, two heads of Cardinals, and five ancient busts, deserve particular attention.

After leaving the Palazzo Spada, I was shown several churches, in which I found nothing which rewarded me for the trouble of visiting them. I shall therefore not think it necessary

even to name them, and shall proceed to mention those objects which appeared to me, in the remainder of my tour round Rome, as most worthy of notice.

From a spot on the banks of the Tiber, nearly opposite to the hospital of Lo Spirito, may be observed, when the river is low, some vestiges of an ancient bridge, which is supposed to be those of the celebrated Pons Triumphalis, over which the victorious emperors and generals crossed from the triumphal road to the Campus Martius.

The present communication between the city and the Vatican and its neighbourhood, which stand on opposite sides of the Tiber, is effected by the *Ponte San Angelo*, formerly called Pons Ælius, having been built at the same time as his mausoleum by the emperor Adrian. This ancient bridge, repaired by several popes, and particularly by Clement the Ninth, is ornamented (or rather loaded) with several figures of angels, made by scholars of Bernini, under his direction. One of these, bearing the cross, is the work of the latter.—The statues of St. Peter and St. Paul were placed here by Clement the Seventh.

After passing the bridge, which stands on seven arches, and is both light in appearance

and solid in construction, one sees immediately on the right hand

*The Castle of San Angelo,*

better known by its ancient name of the Mausoleum of Adrian. As this splendid monument of ancient magnificence has experienced no change since the time of M. Lumesden, I shall make no apology for copying his accurate account of its former and present state, since I have not the vanity to suppose that any words of mine could as clearly convey the necessary intelligence.

'Dion Cassius,' says that writer, 'remarks, 'that Adrian built his mausoleum because that 'of Augustus was already full of dead bodies. 'It is difficult to believe that so great a monu- 'ment as that of Augustus could have been 'filled with the imperial dead. I am rather 'inclined to think that Adrian erected his from 'vanity, to outdo Augustus in magnificence; 'for the Moles Adriani was the most superb 'sepulchral monument ever constructed at 'Rome. A square base of a great height sup- 'ported a vast rotundo, surrounded with an 'open portico of Corinthian columns. Above 'the cornice of this portico were placed many 'statues. It was terminated with a *tholus;* 'which was likewise surrounded with statues,

'and over which was placed a brazen pin,
'commonly supposed to be the one preserved
'at the Vatican. On each corner of the
'square base was a man holding a horse, much
'in the same attitude with those that stood in
'Constantine's baths on the Quirinal Hill;
'which has led some antiquaries to suppose
'that Constantine had taken them from this
'monument.

'Such is the description generally given of
'Adrian's mausoleum, and such is it repre-
'sented to have been in a print in the author's
'collection, engraved by Henricus von Schoel,
'and published at Rome in 1583.

'The whole of this monument had been in-
'crusted with marble. The elegant columns,
'as I have observed, that ornament the church
'of St. Paul on the Ostian road, are reckoned
'to have been taken from this sepulchre: and
'the immense sarcophagus of porphyry which
'I saw in the church of S. Constanza in the
'Via Nomentana, is a proof of the sepulchral
'urns formerly placed in this singular monu-
'ment.

'The situation, as well as the extent, of the
'mausoleum, pointed it out for a place of de-
'fence, when the barbarous nations invaded
'Italy. It was taken and retaken by the
'Goths and Belisarius. In these different at-

'tacks it must have greatly suffered. It is 'said that the besieged broke the statues, and 'launched the fragments on the besiegers.

'About the year 593, during the pontificate 'of Gregory the Great, Rome was afflicted with 'a plague. It was then pretended that an 'angel was seen on the top of this building 'putting a sword into a scabbard, which was 'considered as a mark of the cessation of the 'plague; and in consequence of this vision 'the pope gave the name of Castel San Angelo 'to the Moles Adriani; by which it is now 'known: and the Pons Ælius for the same 'reason was called Ponte San Angelo.

'This castle, for such we must consider it, 'was defended by Crescentius Nomentanus, 'about the year 985, against the emperor Otho 'the Third.

'The popes from time to time have added to 'its fortifications: but the last and great im- 'provement was made by Urban the Eighth, 'who completed the fossé and bastions towards 'the meadows: so that it is now the citadel 'of Rome.

'Alexander the Sixth caused a covered gal- 'lery, supported by arches, to be made be- 'tween the Vatican palace and this castle; to 'which the popes may retire in case of a 'popular tumult or any sudden danger.

'It is from this castle that the superb fire-

'works, given on the eve and festival of St. 'Peter, and on the eve and day of the pope's 'coronation, are annually displayed."—*Antiquities of Rome*, p. 372 *et seq.*

## *The Church of St. Peter.*

I have now completed, not only a detailed sketch of the antiquities, but likewise, with one great exception, of the modern ornaments of Rome. 'These lesser stars,' in the words of Gibbon, 'are eclipsed by the sun of the Vatican, 'by the dome of St. Peter's, the most glorious 'structure that ever has been applied to the 'use of religion. The fame of Julius the 'Second, Leo the Tenth, and Sixtus the Fifth, 'is accompanied by the superior merit of Bra-'mante and Fontana, of Raphael and Michael 'Angelo: and the same munificence which 'had been displayed in palaces and temples, 'was directed with equal zeal to revive and 'emulate the labors of antiquity.' It remains for me to speak of this splendid edifice, thus eloquently described by the historian of ancient Rome,—an edifice which is not only the boast and ornament of this city, but of the world at large. After contemplating the stupendous works which the Greek and Roman artists

have left as eternal monuments of their skill, the traveler beholds with equal pride and satisfaction this superb specimen of modern architecture.

Such were my sensations on entering the magnificent court, almost deserving the name of an amphitheatre, by which this wonderful church is approached; a court of six hundred and ninety-three feet in length, and seven hundred and twenty in breadth; surrounded with a colonnade of four rows, which forms perhaps the most beautiful portico in the known world. 'The spectator,' to use again the words of Gibbon, which are alone capable of conveying any just idea of this stupendous building, 'impatient to ascend the steps of St. 'Peter's, is detained by a column of Egyp-'tian granite*, which rises between two lofty

* "This obelisk, of one piece of granite, without hieroglyphics, had, according to Pliny (l. xxxvi., c. 11.), been cut out of the quarries of Syene, and erected at Heliopolis, by Nuncoreus, son of Sesostris, king of Egypt. It was from thence brought to Rome by Caligula, who dedicated it to Augustus and Tiberius. Nero afterwards placed it in his circus; where it remained till pope Sixtus the Fifth had it erected, at great expense, before the *façade* of St. Peter's, by the celebrated architect Dominico Fontana. The shaft of the obelisk is one hundred and thirteen palms and a half; and the height of the whole, from the ground to the top of the cross, is one hundred and eighty palms. — See 'Descrizione del Vaticano de Chattar.'"—*Lumesden*, p. 387.

'and perpetual fountains to the height of one 'hundred and twenty feet.' This ancient obelisk, though neither ornamented with hieroglyphics, nor the greatest in point of height at Rome, is esteemed the finest monument of the kind now extant, on account of the perfect and uninjured state in which it still challenges the admiration of mankind. Each of the fountains, supplied with water from San Pietro Montorio, falls into a vast basin made of oriental granite.

The portico, consisting of two hundred and eighty-four lofty pillars of Travertino stone, intermixed with eighty-eight pilasters, is of a semicircular form, and divided into two wings, making three galleries, which are also semicircular. Of these, the centre one is so wide that three carriages abreast can pass under it at the same time. The breadth of the colonnade is fifty-six feet, and the height fifty-five. The whole is covered with a balustrade, on which stand one hundred and ninety-two statues of different saints, each of which is nine feet and a half in height. The architecture is of a mixed kind,—the base of the columns being Tuscan, the shaft Doric, and the entablature Ionic.

After traversing this vast court, thus encircled by the beautiful piazza already described, the astonished stranger comes into an irregular square, in which stands the basilick of St. Peter.

Two wings, or galleries, form the sides of this square; each of which is three hundred and fifty-six feet long, and twenty-two in breadth; and each supports a colossal statue. Between these wings rise the magnificent stairs which lead to the principal entrance. The figures of St. Peter and St. Paul fill the interval between the stairs and the galleries.

The entire *façade* of the church is, as I mentioned before, covered with Travertino stone. It is decorated with eight columns and four pilasters of the Corinthian order; with balconies; an entablature and inscription; and with an attic terminated by a balustrade, on which are placed colossal statues of our Saviour and the twelve Apostles. To these ornaments Pius VI. added two clocks.

The inscription over the frieze expresses that the front was the work of Carlo Maderno, executed by order of pope Paul V. It is three hundred and sixty-seven feet in breadth, and one hundred and thirty-seven in height. The columns are eight feet three inches in diameter, and eighty-eight in height, including the base and the capital.

The great cupola, designed by the genius of Michael Angelo, and the smaller ones on each side, which were added by Vignole, complete the whole. It is from the centre balcony that

the pope gives his benediction to the prostrate multitude on Easter Sunday, and at the festival of the Ascension; one of which ceremonies I have had already occasion to mention, in my letters from Rome*.

Five openings lead into the splendid porch, or antechamber; and as many doors, immediately opposite, form the entrance of the church. The porch is four hundred and forty-eight feet long, and thirty-nine in breadth, including the vestibules at each end; in one of which stands an equestrian statue of Constantine, the work of Bernini; and in the other, a similar figure of Charlemagne, by Cornacchini. Marble columns support these openings: and the porch is decorated with pilasters; an entablature; and a gilded ceiling, which is sixty-two feet from the ground. On the wall of the porch nearest the *façade* is a celebrated mosaic called La Nacella, by Giotto, representing a boat driven about in a storm.

On one of the five doors which lead into the church, appears a gilded cross. This door is walled up, and is only opened in years of jubilee. The middle door is made entirely of bronze, and decorated with bas-relieves describing, besides the martyrdom of divers saints, the coronation

* *Vide* p. 91. of vol. ii.

of the emperor Sigismund by pope Eugenius the Fourth. The sculptor, to the great scandal of pious catholics, has added round these bas-relieves some ornaments on profane subjects.

Before I proceed to describe the interior of the church, it will perhaps be proper to give some account of the construction of this celebrated edifice.

Soon after receiving the rights of baptism, Constantine the Great ordered a Christian temple to be built on this spot, formerly occupied by the Circus of Nero *, and dedicated the same

* "That Nero's circus ran along the side of the *sacristie* of the church of St. Peter, appears from the noble obelisk that ornamented its *spina*, and which remained standing there till it was removed by pope Sixtus V., who had it erected in the centre of the colonnade of this wonderful temple.

"The circus was probably destroyed for the sake of its materials; with which the original church of St. Peter had been built. But though there are no remains of it, still it is too remarkable to be passed over unobserved. It seems to have extended from the church of St. Martha to the first step of the portico of St. Peter's.

"Seneca and Burrhus seemed to have wished to prevent Nero from appearing as a charioteer and a comedian; but when their advice was rejected, they caused this circus, which had been begun by Caligula, to be finished for him; where he might conduct a chariot unseen by his people. At last, his vanity invited the people to see him, whose applauses encouraged his passion for these diversions. It was to diminish his own infamy that by largesses he engaged many per-

to St. Peter, who had been buried here. This old church was falling rapidly to decay when Nicholas V. assumed the tiara; who, in consequence of this circumstance, resolved to erect a new basilick, the foundations of which were laid in the year 1450. The death of the pope, and the negligence of his successors, delayed the progress of the building for fifty years. Paul the Second ordered the work to proceed; and Julius the Second, animated with the same views, directed several architects to lay before him designs for carrying these intentions into practice on a scale of great magnificence. Of

sons of noble family to imitate his example: 'Nam et ejus flagitium est, qui pecuniam ob delicta potius dedit, quam ne delinquerent.' Tacitus tells us that the people regretted the death of Nero. The sagacious historian could not have given a stronger proof of the degeneracy of those times. The Romans, enslaved, aspired no higher than to have food and amusements: 'panem et circenses.' They did not see that Nero was a tyrant, a matricide, a monster: they only considered him as a prince who multiplied their diversions, particularly those of the circus, in which he himself was a principal actor.

"The Rotundo, which long served for the only *sacristie* of St. Peter's, is reckoned to have been a temple of Apollo. It stood on the side of Nero's circus. Perhaps it was built on the spot where tradition made an oracle give responses: and from *Vaticinium*, this hall might have been called *Vaticanus*. Other etymologies, however, have been given for this name."—*Lumesden*, pp. 387, 388, 389.

the different plans which were tendered, that of the celebrated Bramante was preferred, who first suggested the idea of a vast cupola. The artist, and the pontiff who protected him, both paid the debt of Nature before the work had far advanced. Leo X. consigned to Giuliano da Sangallo, father Giocondo da Verona the Dominican, and Raphael (of Urbino, the illustrious painter), the task of carrying this great scheme into execution. The three architects only lived long enough to make some additions to the foundations, which were not, according to their ideas, sufficiently strong to bear the weight of the intended cupola. Balthasar Peruzzi of Sienna, appointed to succeed them in this office, changed the original plan of Bramante; and instead of a Latin cross*, in which figure the building was begun, adopted a Greek one, as he conceived that the former would require a much greater expense than the papal treasury could at that time afford. The tribune† was was finished by this architect; but on the death of Leo X. he lost his office, and Antonio da Sangallo, nephew of the architect already mentioned, was named his successor by Paul III.

* A Latin cross is that whose four sides are unequal.

† The upper part of the church, in which stands the altar, is called in Italy the tribune.

Michael Angelo (Buonaroti) succeeded, at his death, to a situation for the filling of which with credit to himself and honor to his employer his superior genius so admirably qualified him. He continued the form of a Grecian cross, but allotted more space to the tribune and to the sides, and arranged his plan in such a manner that the principal altar might not be hidden by any intervening object. Bramante had intended to support the cupola with columns; but Michael Angelo rejected the idea, and resolved to equal, if not to exceed, the proudest efforts of antiquity. The Pantheon had for several centuries excited the wonder and admiration of mankind. "A similar cupola," said Buonaroti, with the confidence attendant on great talents, "will I raise in the air:" and accordingly he constructed a wall sufficiently strong to sustain the weight without the assistance of pillars. Paul the Third, pleased with these bold designs, encouraged Michael Angelo to proceed, and gave him unlimited powers. Thus encouraged, he persevered; and, among other improvements, covered the walls with *Travertino*,—a fine stone brought from Tivoli. After having been successively employed by five popes, he became sensible of the approach of old age, and made a model, first in wax and afterwards in wood, that his suc-

cessors might be able to pursue, without variation, the plans he had traced out.

After the death of this great man, Giacomo Barozzio of Vignole was employed to carry his designs into execution; but he lived not long enough to complete the work; which was reserved for Giacomo della Porta, appointed architect in 1585. Under the pontificate of Sixtus the Fifth, he raised the immense cupola, which has ever since excited the surprise and admiration of all beholders. The same artist also placed in its present situation the obelisk, which forms so striking an object in the approach to the church. By the orders of Clement the Eighth, he also decorated the cupola with mosaics, and the ceiling with gilt stucco, besides covering the floor with various marbles.

Such was the state of St. Peter's, when Paul the Fifth, of the house of Borghese, succeeded, in the year 1605, to the papal throne. A century had elapsed since the edifice was first begun; and it was still unfinished. Paul appointed Maderno architect, and directed him to conclude the work without further delay. He executed this order with such zeal and persevering industry, that the whole was completed in 1614, — excepting only the sides of the *façade*, intended as belfries; which latter were

also erected in the pontificate of the same pope, who had the happiness of seeing St. Peter's fully finished. Maderno, though generally directed by the plan of Michael Angelo, abandoned it in one essential point; and giving the church the form of a Latin cross, achieved the original design of Bramante *.

To Bernini belongs the praise of having built the magnificent colonnade which surrounds the vast court or piazza of St. Peter's: and Pius the Sixth (the last pope) completed the whole, by adding an elegant *sacristie*, the only thing wanting to the perfection of the church.

The difficulty and greatness of the building are proved by the number of years employed in its construction. As to the sums of money expended in the execution, they must have been enormous. The chevalier Fontana estimates the expense at forty-seven millions of Roman crowns, or two hundred and forty-seven millions of French livres (nearly eleven millions of pounds sterling); but in this valuation neither the belfries nor the *sacristie*, nor many subsequent alterations and improvements, are

* Bramante Lazzari, or Bramante of Urbino, was born in 1444 at Castel Durante, and died in 1514. This distinguished architect was also the author of some much-admired poems.

included. The church occupies a *rubio* (that is to say, five acres of ground), exclusively of the piazza, or court-yard, by which it is approached. Together, they cover more than twenty acres.

After this abridged narrative of the history of this wonderful building, I proceed to speak of the interior.

It is a common and just remark, that on entering this mighty church it does not appear either as large as imagination had painted it, or as it really is. The great symmetry of its proportions is perhaps the cause of this deception. Two figures of angels, holding vases filled with holy water, which stand at a small distance from the door, appear of the ordinary size of children of five or six years old; but, on approaching them, they are found to exceed the stature of the tallest man.

In order to convey some idea of the size of this church by a comparison with an object familiar to English readers, I shall add the estimated proportions of St. Peter's at Rome and St. Paul's in London.—

| | French feet. |
|---|---|
| Length of the church of St. Peter, including the portico and exterior walls, ..... | 660½ |
| Length of the church of St. Paul (500 English feet, or) ..... | 469½ |

| | French feet. |
|---|---|
| Breadth of the nave of St. Peter's, without counting the sides or the chapels, ..... | 82 |
| Breadth of the nave of St. Paul's, including the chapels, ..... | 169 |
| Total height of St. Peter's, from the ground to the summit of the cross, ..... | 408 |
| Ditto of St. Paul's, ..... | 319$\frac{1}{2}$ |

The whole church is decorated with vast Corinthian pilasters, ninety-six feet high; which, rising from the pavement, touch the ceiling above. The latter is ornamented with roses in stucco, which were richly gilt by the last pope. During the late revolution, the republicans once thought of raising money by the sale of the gold on this roof; but the Jews, who offered to become the purchasers, would not engage that in removing it the church should receive no further injury; and even the degenerate Romans, who made the proposition, gave up the plan, when they found it could not be carried into execution without ruining this admirable building.

Four great arches, which correspond with as many chapels on each side, are the only support of the principal nave. The partition-wall between these arches is decorated with two fluted Corinthian pilasters; and between them are two rows of niches. The upper ones are

unoccupied; but in the lower are thirteen marble statues of saints and founders of religious orders. Over the great arches are placed figures, in stucco, twenty feet high, which represent the Cardinal Virtues. The sides of the pilasters are incrusted with marble; and over each are two papal medallions, supported by as many angels. Between the former are seraphs bearing tiaras, mitres, keys, and other pontifical ornaments, worked in bas-relief from a design of Bernini. The doves over each pilaster are the arms of Innocent the Tenth, by whose orders these ornaments were added.

At the end of the nave, to the right, under a canopy, appears the figure of St. Peter sitting, made entirely of bronze, and converted to this purpose out of an ancient statue of Jupiter Capitolinus. This is the celebrated image of St. Peter whose toe the catholics think it an act of high devotion to have an opportunity of kissing, and for which purpose pilgrimages are often made to Rome. A diamond ring glitters on the finger of the apostle: and the toe, which is advanced for the convenience of those who wish to offer this pious homage, is almost worn away with repeated salutations: nor is this surprising, since no zealous son of the church ever passes, without falling on his knee and kissing the holy foot.

Directly below the great cupola, and under the principal altar, lies the body of St. Peter. One hundred and twelve silver lamps, which stand on an equal number of gilt plates, are kept constantly burning, and are placed round a circular balustrade. A double flight of marble stairs leads to the shrine below. Here, separated by a gate of gilt bronze, appears an oblong chamber, called "The Confession of St. Peter;" at one end of which is an ancient figure of our Saviour, worked in mosaic. In this chamber, decorated with a suspended crucifix and several large plates of gilt bronze, are statues of St. Peter and St. Paul, four pillars of rare and valuable alabaster, and other ornaments, besides two grated bronze gates, which lead into the sacred grottoes or subterraneous tombs of the old church.—Such is the spot where the earthly remains of the apostle are supposed to be deposited.

The principal altar stands immediately above this holy chapel, whence it is also very commonly called "The Confession of St. Peter." It is detached, and turned to the east. Only the pope himself is permitted to perform the sacred rites on this privileged altar. It is decorated with a magnificent *baldoquin*, or canopy, esteemed the greatest work ever executed in bronze. It is supported by four vast

twisted columns, made of the same metal, and beautifully ornamented. The height of this canopy, erected by Urban the Eighth, under the superintendance of Bernini, is eighty-four feet,—a height greater than that of the Farnese palace, one of the most lofty palaces of Rome; yet, contrasted with the cupola above, it scarcely appears of extraordinary altitude.

I shall next mention the cupola itself; in comparison with which every thing both here and elsewhere is contemptible. Fontana, whose authority on such a subject may be relied on, exclaims, with the enthusiasm of genius, "Let us cease to celebrate the most famous edifices of the ancient and modern world, whether at Rome or in any other city of the universe. All must hide their diminished heads, when compared with the immense work of the cupola of St. Peter's. Michael Angelo, the immortal author of this wonderful production, has shown in it a degree of genius more than human. Man never achieved any work which can be compared with this admirable edifice."

Without stopping to inquire whether the praise thus given to Michael Angelo were justly due to him, or if it ought not more properly to be applied to Bramante, the original inventor of the design (a question which has

been discussed by competent judges), I shall only say, that, though there may be a dispute about the person to whom the palm is due, there can be none about the merit of the work which has drawn so animated an eulogy from the pen of the distinguished architect whose words I have just cited.

Four immense beams support this vast globe, and though its interior dimensions amount only to one hundred and thirty feet in diameter, which are three less than those of the Pantheon; yet as the cupola of St. Peter's is double, and the inner one is approached by stairs, it is necessary to examine the exterior to ascertain its real size. The diameter of the outside amounts to one hundred and forty-five French feet, exceeding in that respect the ancient Rotundo by eleven feet. Its height has been already given. In the lower frieze the following words appear in golden characters, each letter of which is four feet five inches high: "Tu es Petrus, et super hanc petram ædificabo ecclesiam meam, et tibi dabo claves regni cœlorum." The architrave is five feet two inches, and the entablature eighteen feet five inches and a half, in height. The whole concavity is ornamented with mosaics; and on the top of the roof the Eternal Father is represented in the same manner, from an original

drawing of the chevalier Arpino. The figures below are those of Angels, the Virgin, and different Saints.

The four Evangelists, which decorate the triangles of the pilasters, are the work of Giovanni de Vechi, of Borgo S. Sepolcro, and Cæsar Nebbia; and were done in mosaic by Marcello Provenzale, Paolo Rasseti, Francesco Zucchi, and Cesare Torelli.

In the front of the four principal beams of the cupola, are niches containing colossal marble figures. In the first is an indifferent statue of Santa Veronica. In the second is that of Santa Helena holding a crucifix, the work of Andrea Bolgio. The ancient style of sculpture is strictly followed, and the figure is much admired. In the third is that of San Longino, by Bernini; but it is considered as one of the most insignificant works of that artist. That in the fourth represents San Andrea, from the chisel of Fiamingo; esteemed, both in the design and execution, the best statue in the church of St. Peter.

Above these are other niches, made in the shape of balconies, and ornamented with twisted columns, which, brought originally from Greece by Constantine, and known by the name of *Columnæ Vitineæ*, were at first placed before the altar of St. Peter. The prin-

cipal use of these niches is to contain the relics of the church, whence they are exhibited to the people on particular festivals *.

The tribune, at the upper end of the church, which is of corresponding magnificence, was decorated from a drawing of Michael Angelo, excepting the gilt stucco, which was added by Vanvitelli. On the ceiling three subjects are represented in bas-relief. That in the centre describes St. Peter receiving the keys of heaven from our Saviour, copied from an original of Raphael. On one side of this appears the Crucifixion of St. Peter, from Guido; and on the other, the Decollation of St. Paul, imitated from a similar work of Algardi. The tribune is approached by two steps of porphyry, taken from the foot of the altar in the old church.

The chair of St. Peter (that is to say, the one in which he is supposed to have sat while preaching to the people) is enclosed in another of gilt bronze; forming a superb throne, supported by figures of St. Ambrose and St. Augustin, distinguished fathers of the Latin, and St. Athanasius and St. John Chrysostom, not less celebrated advocates of the Greek church. These statues are ten feet high, and stand on marble pedestals. Above is seen the papal tiara; and

* *Vide* p. 97 of vol. ii.

still higher a circle of glory, in which angels and seraphim appear to worship the chair of St. Peter. In the middle of these rays of glory, the *San Spirito* is represented, in gilt bronze, on a transparent ground of crystal: and as the window is immediately behind, the effect is beautiful. This splendid monument was erected by Bernini, under the orders of Alexander the Seventh; who determined to consecrate the chair of St. Peter, which accordingly was solemnly placed here under his pontificate. This work consumed the labor of three years, and cost one hundred and fifty-two thousand French livres.

On the sides of the chair of St. Peter are two celebrated tombs. That on the left was raised to the memory of Paul the Third, of the house of Borghese, and was executed by William della Porta, who received some assistance from Michael Angelo. Of the figures with which it is ornamented, one represents Prudence, and the other Justice. The latter was personified by the form of a naked female: and such are the morals of the modern Romans, that a circumstance soon occurred which rendered it necessary to give a covering to this artificial beauty; and Bernini, by order of the pope, added the metal drapery which it now wears. The other tomb is that of Urban the Eighth (Barberini), who

died in 1644. The pontiff in honor of whom it is erected gave orders for its construction two years before he paid the debt of Nature. The statue of Urban is considered as the finest papal figure in the church of St. Peter. The rest of this monument is much admired. It comes from the chisel of Bernini.

Before I proceed to describe the different chapels, I think it right to mention, that ninety-eight marble columns are scattered over this wonderful building, and that all the pictures are mosaic copies of the most celebrated paintings. This fortunate circumstance has saved the ornaments of the church from the grasp of France; and has prevented St. Peter's from displaying in its appearance any deterioration, in consequence of the political misfortunes to which the country has lately been exposed.

Beginning the tour of the church on the right of the tribune, the first altar is decorated with two columns of black oriental granite. Above, is a mosaic representation of St. Peter curing the Lame; and opposite appears the tomb of pope Alexander the Eighth, with his statue in bronze. Marble figures of Religion and Prudence are placed in the sides. Below, is a bas-relief representing the ceremony of canonization, as performed by that pontiff.

The next altar is that of St. Leo the Great;

under which his body is preserved; and above, between two pillars of black oriental granite, is the celebrated bas-relief of Algardi, the subject of which is St. Leo forbidding Attila to proceed towards Rome, and showing him St. Peter and St. Paul displeased with his conduct.

On the following altar is an old image of the Virgin, much worshipped by pious catholics. It was brought from the old church of the Vatican. The mosaics of the cupola and the angles are imitated from the paintings of Lanfranco, Sacchi, and Romanelli.

Over one of the side doors is the last work of Bernini, the tomb of Alexander the Seventh, of the house of Chigi, decorated with the figures of Truth, Charity, Justice, and Prudence. The picture of the altar opposite represents the Fall of Simon the Magician, and is painted al-fresco by Vanni.

Proceeding thence to the great transversal nave of the church, one sees at the end three altars decorated with fine columns: the middle one of which is dedicated to St. Simon and St. Jude, of whom there is a picture by Agostino Ciampelli. Over the altar to the right is a picture of St. Martial and Santa Valeria, by Giovanni Antonio Spadareno; and St. Thomas, over the third, is by Dominico Passignani. To the left of this nave is a mosaic picture of

St. Peter punishing the avarice and perfidy of Ananias and Sapphira.

The door opposite leads to the new *sacristie;* of which I shall speak hereafter. Near this door is the chapel of the great St. Gregory, commonly called the Clementine Chapel, having been built by Michael Angelo by order of Clement the Eighth. The mosaic picture over this altar is taken from the original of Andrea Sacchi, representing one of the miracles of St. Gregory, whose body lies under the altar. The cupola is decorated with mosaics from a drawing of Christopher Roncalli.

Going thence into the little nave, I found a mosaic copy of the celebrated Transfiguration of Raphael, now at Paris, and formerly in the church of San Pietro Montorio. The tomb of Leo the Eleventh, of the family of Medici, is on the right, under the opposite arch, and is esteemed one of the best works of Algardi. Opposite to this tomb is that of Innocent the Eleventh.

Next follows the chapel of the choir, which is enclosed by an iron railing, ornamented with gilt bronze, and intermixed with crystal. The cupola, which is in front, is covered with mosaics, from the originals of Ciro Ferri and Carlo Maratti. This splendid chapel is decorated with stucco, paintings, and other ornaments.

The mosaic over the altar is copied from an original of Pietro Bianchi, representing the Conception; in which are introduced St. Francis, St. Anthony of Padua, and St. John Chrysostom. The chapter of St. Peter's perform divine service in this chapel every day, and sit in stalls made of the wood of the walnut tree elegantly sculptured.

Under the arch to the left of this chapel is the tomb of Innocent the Eighth, made entirely of bronze. There are also here two statues of the same pontiff. Opposite, is a door leading into the choir, over which is placed a sepulchral urn. The latter formerly contained the ashes of Clement the Fourteenth; and those of Pius the Sixth have lately been deposited in the same spot.

The altar called "the Presentation of the Virgin" possesses two fine columns of precious marble, and a mosaic copy of a picture of Romanelli. The cupola is also decorated with mosaics, from paintings of Carlo Maratti.

To the right, under the next arch, appears the tomb of Maria Clementina Sobieski Stuart, styled on the inscription "queen of England." As I did not recollect any such name among the consorts of our kings, I inquired into the circumstance, and learned that this princess was the wife of one pretender and the mother

of another. The cardinal of York, of whom I had occasion to speak in one of my letters from Rome, is the son of this lady. The tomb is magnificent, executed from a drawing of Barigioni; and the picture of the princess is by Christofari. The door under the monument opens on a staircase; by which one ascends, through the interior of the cupola, to the very ball at the top of the church.

The last chapel in this nave is that of "the Baptismal Font;" in which there is a fine urn of porphyry, twelve feet in length and six in breadth. It is decorated with small figures of angels, and with festoons in gilt bronze taken from the tomb of the emperor Otho the Second. There are three mosaic pictures in this chapel: that in the middle represents the Baptism of Jesus Christ, from Carlo Maratti; another, the Jailers of St. Peter, from Josepho Passeri; and the third, the Centurion Cornelius, from Andrea Procaccini.

Opposite the chapel of the Baptismal Font, on the other side, is that of "della Pieta:" over the altar of which appears the celebrated work of Michael Angelo in which he has represented the Virgin in Sorrow, with the dead body of our Saviour lying on her lap. Within the rails of the altar are two small interior chapels. In one, an ancient Crucifix, and the mosaic figure

of a Saint, deserve notice: and in the other is a pillar, against which Christ is said to have leaned while disputing with the doctors; besides an ancient urn, which, after containing for several centuries the ashes of Probus Anicius (a Roman prefect), was at last converted into the baptismal font of the church of St. Peter. The ceiling of the Capella della Pieta was painted by Lanfranco; and the mosaics of the cupola are taken from pictures of Pietro di Cortona and Ciro Ferri. Over the Porta Santa is a mosaic representation of the apostle St. Peter, from an original of Arpino.

Under the arch which leads to the second chapel on the right, is an urn of stucco, containing the ashes of Innocent the Thirteenth, of the family of Conti. Opposite, is the tomb of Christina queen of Sweden, who, after abdicating her throne and changing her religion, devoted her life to literary ease, and died at Rome in the year 1689. The abjuration of the Lutheran faith made by this princess, forms the subject of the bas-relief which appears below.

In the next chapel, between two fine columns of African marble, is a mosaic copy of St. Sebastian, from the original of Domenichino. The mosaics of the cupola are copied from Pietro di Cortona.

To the right, under the next arch, is the tomb of Innocent the Twelfth (Pignatelli), the work of Filippo Valle. Opposite, is that of the countess Matilda. Bernini gave the design; but the head of the countess is by Steffano Speranza; who also executed the bas-relief, the subject of which is the absolution given to the emperor Henry the Fourth, by Gregory the Seventh, in presence of that lady and of several other illustrious personages.

Next in rotation is the chapel of the Holy Sacrament, enclosed with an iron railing, and decorated with gilt bronze. On the altar stands a magnificent pyx, in the shape of a little round temple, with pillars of lapis-lazuli, and a cupola of gilt metal nineteen feet high. This church in miniature is the work of Bernini; and the metal figures of angels in the corners are also by him. The picture of the Holy Trinity, over the altar, was painted al-fresco by Pietro di Cortona.—There is another altar, to the left, in the same chapel, supported by two pillars taken from the ancient Confession of St. Peter: and the picture of St. Maurice is a painting of Bernini. Immediately before this altar is the tomb of Sixtus the Fourth, made entirely of metal, and decorated with bas-relieves by Antonio Pollajolo.—The mosaics of the other cupola, which fronts the

chapel, were taken from originals by Pietro di Cortona.

Under the arch are two other tombs. That on the right is the sepulchre of Gregory XIII., designed and executed by Rusconi. The bas-relief represents the alteration of the calendar, of which that pontiff was the author; and the statues on each side are those of Religion and of Strength. The other tomb is that of Gregory the Fourteenth, and is covered with stucco. On the altar opposite is a mosaic copy of the celebrated picture of St. Jerome, by Domenichino.

The chapel of Notre Dame (also called the Gregorian chapel, from Gregory XIII., under whose directions it was built by Michael Angelo) is covered with rare and beautiful marble; and the cupola is decorated with mosaics, from drawings by Mutiani. The angles are ornamented from sketches by Lapiccola.

The next object of attention is the tomb of pope Benedict the Fourteenth, of the house of Lambertini. It is ornamented with a statue of that pontiff, and with figures of Science and Charity, from the chisel of Pietro Bracci. Opposite stands the altar of St. Basil, with a tomb in mosaic, taken from the original by M. Subleyras, which was found in the church of the Carthusians; as were some other pictures whence

several mosaics have been taken, now in St. Peter's.

Entering then that part of the church which is under the transversal casement, one finds three altars decorated with beautiful pillars. In the first, dedicated to St. Winceslaus, is a tomb in mosaic of that saint, from an original by Angello Caroselli. The mosaic of the centre altar represents St. Processus and St. Martinien, and is taken from a painting by M. Valentin. The mosaic of the other altar is a likeness of Erasmus, from an original of Nicholas Poussin.

Continuing the tour round the church, I perceived, over an altar on the left, another mosaic, from a painting of Lanfranco, the subject of which is St. Peter walking on the Sea by command of our Saviour. Opposite, is the magnificent tomb of Clement the Thirteenth (Rezzonico), from the chisel of Antonio Canova, a living artist, born at Venice, and now settled at Rome; who is indisputably the first statuary of the present age. This monument consists of three figures,—that of the pope, on a pedestal, in an attitude of supplication; that of Religion, holding a cross in her hand; and that of Truth, sitting, and leaning on an urn, with a torch in her hand. There are also figures of Charity and Strength, of the size of

human beings, sitting near the urn; in the middle of which is a plate on which is inscribed the name of the pontiff to whose honor this monument is dedicated. At the foot of the tomb are two lions recumbent. They form the most beautiful part of the whole, and are most admirably executed: but it has been very justly remarked, that the figures of these animals seem placed here for no other purpose than to prove the skill of the artist; for what reference can they have to the memory of Rezzonico?

A little further on is the chapel of the archangel St. Michael; the picture of whom, in mosaic, is taken from the famous original of Guido in the church of the Capuchins; of which I have already made mention, in speaking of that convent. The cupola which fronts this chapel is decorated, like all the others, with mosaic ornaments; one of which is copied from a picture of Andrea Sacchi.

Over the next altar Christofari has represented Santa Petronilla, from an original of Guercino. This is esteemed the most beautiful specimen extant of modern mosaic.

The tomb of Clement X. was built from a design of Matthias de Rossi. It is ornamented with two statues: one of which represents Mercy, and the other Benignity. It also pos-

sesses a bas-relief descriptive of the ceremony of opening the Porta Santa, the work of Leonardo Reti.

Over the altar opposite appears a mosaic, the subject of which is St. Peter bringing Tabitha to life.

Having finished the tour of the chapels, I was led into what is called the subterraneous Vatican. This is the spot where the Christians who were put to death by Nero in his circus were buried, and where the body of St. Peter was originally deposited. Over these tombs stood the old church of St. Peter, as built by Constantine; and when the present basilick was begun, the architects received orders from the pontiffs not to touch the pavement which covered these holy vaults. They accordingly left a space of eleven feet between the old and the new plan of the church; and this space forms the subterraneous place which I am now describing. It is supported by beams and arches. Here my conductor pointed out, with a lighted torch which he carried, several ancient sepulchres, among which were those of Christina queen of Sweden, of the emperor Otho the Second, of Charlotte queen of Jerusalem and Cyprus, of a grand-master of Malta, of Boniface the Eighth, of Nicholas the Fifth, Urban the Sixth, and Paul the Third; besides

several curious mosaics and other ornaments of the old church. Adjoining to these tombs are the Confession of St. Peter (in which the body of the Apostle is supposed to lie, as I have already mentioned), and four other small chapels, decorated with mosaic pictures from originals by Andrea Sacchi.

After leaving these cemeteries I visited the new and elegant building of the *sacristie*, built by the late unfortunate pontiff, Pius the Sixth, who had thus the glory of adding the only thing wanting to the magnificence of St. Peter's. Before this building was erected, a chapel in the old church, dedicated to the Virgin, was used as a vestry.

I entered the *sacristie* by a door near the chapel of the choir; and the first object which drew my attention was a colossal statue of St. Andrew, which stands in a vestibule ornamented with four beautiful columns, and with pilasters of red oriental granite. Long corridors, supported by pillars of grey marble, and decorated with ancient and modern inscriptions and busts of different popes, lead to three distinct vestries. That in the centre, called the common or general *sacristie*, is of an octangular form, the diameter of which is forty-eight French feet. The four arches are sustained by eight fluted columns of ancient grey marble; and the

eight angles are decorated with an equal number of fluted pilasters made of ancient yellow marble. The cupola is ornamented with stucco. Over the altar of the chapel attached to this chamber appears a mosaic copy of Guido's Crucifixion of St. Peter. The pillars here are also admired.—This general *sacristie* communicates with the two others.

That of the canons, to the left, is covered with presses made of beautiful Brasil wood. In the chapel which adjoins, the two alabaster pillars of the altar; a much-esteemed work of Frattorino, representing an infant Christ in the arms of the Virgin, attended by St. Anne and the apostles St. Peter and St. Paul; and a picture of the Holy Family, by Giulio Romano, deserve notice.

Beyond this vestry is the apartment in which the chapter assemble. It is surrounded with stalls made of Brasil wood. In a niche, standing on a pedestal, appears a large marble statue of St. Peter. On one side of this figure is a picture of the Descent from the Cross, executed by Sabbatini from a drawing of Michael Angelo; and on the other are three pictures by Ghezzi, the subjects of which are, the Pope, St. Clement, and the Martyrdom of the latter.

To the right of the general *sacristie* stands that of the beneficed priests, which is also co-

vered with presses of Brasil wood. In the chapel belonging to this vestry there is a fine picture over the altar by Mutiani, which represents St. Peter receiving the keys of Heaven; and opposite to it appears an ancient image of "Notre Dame de la Fiévre," which excited formerly the prayers of the pious in the old church, where it was originally placed.

Besides these three principal divisions, there is another vestry, in the occupation of the beneficed clerks, fitted up with wood of the walnut tree; in which the silver utensils and other articles used in the offices of the church are kept.

This edifice also contains many inferior rooms, for various purposes; and a fine suite of apartments, in which every canon has several chambers appropriated to his use.

In leaving the *sacristie* by the magnificent stairs which lead into the street, I passed on the landing-place the statue of Pius VI., which was erected, by order of the chapter, in the lifetime of the pope, as a monument of gratitude and respect towards a pontiff who had so largely contributed to their particular convenience and to the general beauty of the church. The statue is the work of Agostino Penna.

The chapter consists of a cardinal archbishop, thirty canons, thirty-six beneficed

priests, four chaplains, and twenty-six beneficed clerks.

After seeing the curiosities within and beneath the church, I next visited the upper part. Near the tomb of the princess Maria Clementina (here styled queen of England) a small door opens on a light, easy, and circular staircase, by which one ascends to the roof of the dome: walking over the leads of which, I remarked six oval and four octangular cupolas, besides the principal one which rises majestically above the rest. The statues of the Apostles, which decorate the balustrade in the front of the basilick, and, which, seen from the court below, appear of an ordinary size, here astonish by their gigantic height. Having mounted still higher, I now entered a gallery which runs round the interior of the cupola. The prospect from this spot is extremely curious, as persons who are walking in the aisle of the church below, viewed from this vast eminence, seem such diminutive objects as to be but barely perceptible.

On leaving this gallery I continued to ascend; and entered at last the ball of the cupola, which is seven feet and a half in diameter, and is large enough to hold sixteen persons. An iron ladder on the outside leads thence to the summit of the cross. Having attained this point, I had

the satisfaction of finding myself on the pinnacle of the highest church in the known world. — I ought perhaps to mention, that the most timid person may without difficulty go up as far as the ball, as convenient stairs were made for this purpose when Gustavus the Third, king of Sweden, visited Rome; and there is consequently neither danger nor much fatigue in the ascent.

## *The Vatican.*

I shall now speak of the palace of the Vatican *, which adjoins the church. It is pretended by some antiquaries, that this magnificent building was first erected by Constantine for the use of the sovereign pontiffs. Without inquiring into the truth of this tradition, I shall content myself with remarking, that, after having been gradually extended, repaired, and beautified, by various popes, it was still further improved by Pius the Sixth, who added a magnificent gallery, for the reception of those works

* The name is taken from the hill on which it stands, which was called Mons Vaticanus. The latter, as well as the Mons Janiculus, was formerly without the ancient city.

of art which it was the pride and study of his life to collect.

This immense edifice covers six thousand nine hundred and twenty-eight French feet in circumference,—including the garden attached to it. The architecture is not regular, as the whole consists of various parts built at different periods; but it possesses specimens of the genius of several admirable artists employed in the construction of the palace; among whom are counted Bramante, Sangallo, Fontana, Maderno, and Bernini.

The Vatican is divided into three floors, containing numerous chambers, halls, galleries, corridors, chapels, and saloons; besides the splendid library, and the Pio-Clementine Museum, which were, a few years ago, the wonder of Europe. These apartments are ascended by eight great staircases, and by nearly two hundred smaller ones; and the palace includes within its precincts twenty principal courts. The principal stairs, built by Bernini, are supported by Ionic columns, and are not less magnificent than the building to which they lead. They begin near the equestrian statue of Constantine the Great, already mentioned, which stands at one end of the portico of the basilick.

On reaching the first floor I entered the *Royal Saloon*, the walls of which are covered with al-fresco paintings by Francesco Salviati, by the brothers Zuccheri, by Georgio Vasari, Perrin del Vaga, and Daniel di Volterra. There are also here some works in chiar-oscuro by the two last of these painters.

Opposite to this vast room are two beautiful chapels. Of these, the largest is the *Capella Sextina*. It derives its name from Sixtus the Fourth, by whom it was built; and the principal uses to which it is applied are those of the ceremonies of the Holy Week*. It is also in this chapel that the cardinals, when the conclave is assembled, meet and proceed to the election of a pope. The most remarkable object which it possesses is the celebrated picture of the Last Judgement, painted al-fresco on the walls by Michael Angelo; of whose works it is considered incomparably the best. It has happened, very fortunately for the credit of the Vatican, that the picture could not be removed, or it probably would now have formed one of the ornaments of the gallery of Paris, instead of holding a distinguished place among the re-

* For a description of these, *vide* letter xxvii., p. 91 of vol. ii.

maining treasures of modern Rome. This *chef-d'œuvre* has been so often described, and is so well known to all persons who have visited Italy, that I think it unnecessary to give any account of its particular beauties. It grieves me to add, that the coloring is materially injured from the effects of a damp situation.

The ceiling is also ornamented with paintings by Michael Angelo, the subjects of which are taken from the Old Testament; and in the angles and corners are figures of Prophets and Sibyls. The whole decorations are finely imagined and admirably executed.

Besides the works of Michael Angelo, this chapel possesses pictures by Luca Signorelli of Cortona, Pietro Perugino, and other esteemed artists.

The chapel on the other side of the Royal Saloon was built by Antonio di Sangallo, by order of Paul the Third, whence it is called *La Capella Paulina.* The ceremonies of the exposition of the sacrament, and those of the sacred sepulchre, functions peculiar to Holy Week, are performed at this chapel. The altar is remarkable for two fine alabaster pillars, and for the figures of angels with which it is decorated. On the walls, on each side, are al-fresco paintings divided by pilasters. Of these, the

Fall of Simon the Magician is by Frederic Zuccheri, and the Crucifixion of St. Peter by Michael Angelo. The others are by Lorenzino of Bologna. Here the pope washes the feet of the pilgrims, as I have before related *.

A door immediately fronting that of the Capella Sextina leads into the *Ducal Chamber*, in which the pope waits on the pilgrims at dinner, a ceremony which I had occasion to describe in one of my letters from Rome *. The ceiling of the room is ornamented with arabesque paintings by Lorenzino di Bologna and Raphael di Reggio.

In the adjoining rooms are pictures by Marco di Faenza and other artists; and in the chapel of Pius the Fifth appears a portrait of that pontiff, by Georgio Vasari.

From the Ducal Chamber I went into the *Lodges of Raphael*, built and decorated under the immediate direction of that great man, who was employed for this purpose by Leo the Tenth. These lodges consist of three floors of exterior piazzas (each of which is divided into as many wings), and which, rising one above another, run round a court called that of St. Damas.

* *Vide* letter xxvii., p. 91, vol. ii.

The lodges of the first floor have nothing in them which merit attention.

In those of the second (to which one ascends by a staircase constructed in such a manner that mules can go to the very top), are the famous paintings of Raphael, which are divided into four compartments. The following subjects—*viz.* the Creation of Adam, Adam tilling the earth, Jacob watering his flock at the well, Jacob's Ladder, Moses receiving the Commandments, and the Lord's Supper—were painted by that incomparable artist. The other decorations were executed by his pupils, from a drawing of their master, and afterwards retouched by him. The most admired work of all, is the Eternal Father dispelling Chaos.—This gallery, or floor, consists of thirteen lodges, which are all ornamented with paintings, stucco, and arabesque figures, in imitation of the style of the ancient thermæ.

The third floor, like the first, only borrows celebrity from its connexion with the second.

From the lodges I proceeded to visit the *Chambers of Raphael* ("Stanze di Raffaelo"), which still contain the most admired works of that celebrated artist. Julius the Second, after employing different painters in decorating these rooms, sent to Florence, by the advice of Bramante, to request the assistance of Raphael.

This inimitable artist had no sooner finished the School of Athens, than the pontiff, feeling the value of this wonderful work, and conscious of the superior powers of the great genius by whom it was executed, ordered all the prior ornaments to be effaced; but Raphael, out of respect to his master, Pietro Perugino, would not allow a ceiling painted by him to be destroyed.

Of these chambers, four in number, the first is called

*The Hall of Constantine.* — After having finished the cartoons for this room, Raphael began the execution; and having prepared the great wall, opposite the windows, for a representation of the Victory of Constantine, had painted the figures of Justice and Mercy, on each side, when death stopped his career. Giulio Romano was then employed to finish the work. He ordered all the preparations which Raphael had made, for completing the whole in oil colors, to be removed, and, only leaving unaltered that part which his predecessor had achieved, executed the rest of the design al-fresco.

The subjects of the most esteemed of these pictures are, Constantine haranguing his troops before the battle with Maxentius, in which is in-

troduced the cross, with the inscription "in hoc signo vinces," carried by two angels appearing to that emperor; and the Victory of Constantine on the Ponte Molla; which latter is considered by some artists as equal, if not superior, to the Transfiguration formerly seen at San Pietro in Montorio and now at Paris. These were executed by Giulio Romano, assisted by Perrin del Vaga, Raffaello da Colle, and Polydore di Caravaggio, from the original drawing of the immortal Raphael.

The third picture represents the Baptism of Constantine by St. Silvester, and is the least admired of these works. It is supposed not to come from the pencil of Giulio Romano, but from that of Francesco Penna, called Il Fattore.

On the fourth wall, between the windows, appears the Grant made to St. Silvester by Constantine.

The portraits of eight pontiffs, near the pictures already mentioned, were painted by Giulio Romano; and the five chiar-oscuros, on the footboards of the room, were the work of Polydore di Caravaggio. The latter, having suffered from time, were retouched by Carlo Maratti.—On the ceiling, besides several other ornaments and gigantic figures, appears an allegorical painting of a Temple, with a Cru-

cifix in the centre. Thomaso Laureti added this, by order of Gregory the Thirteenth, long after the rest of the room was finished.

*Second Chamber of Raphael.*—In the first picture in this room is represented the story of Heliodorus, prefect of king Seleucus; who being about to pillage Jerusalem, is thrown down, and driven from the temple, by a knight and two angels, whom Divine Providence, at the entreaty of Onias, has sent against him, armed with thunder. By that absurd anachronism which is so often committed in the best Italian pictures, pope Julius the Second appears in this scene, as defender and protector of the ecclesiastical state.

In the painting opposite, Leo the First is seen going before Attila, king of the Goths, who is terrified by an apparition of St. Peter and St. Paul, with drawn swords, flying to the assistance of the holy pontiff. The barbarian is awed into repentance, and flies away. It is believed, but not ascertained, that this picture was executed as well as designed by Raphael.

The third picture represents a miracle, said to have happened at Bolsena to a priest, who, doubting the truth of transubstantiation, saw the host shed blood. By another of those liberties so often taken by painters, Julius the

Second is painted among the persons present at this extraordinary event.

Opposite is the celebrated and justly much-valued work of St. Peter in Prison delivered by an Angel, who takes off his chains and leads him without the walls. The effect of light and shade is beautifully exemplified in this piece, which, besides being one of the best specimens of the talents of Raphael, is seen to peculiar advantage, as it has not suffered either from damp or time. Four different kinds of light are clearly distinguished: that of the angel, round whom plays a circle of glory in the prison; that which attends the same angel beyond the gates; that of the moon forcing its way through surrounding clouds; and that of a lighted torch carried by a soldier, which reflects itself on the arms of his companion.

The ceiling of this room is painted chiaroscuro by Polydore di Caravaggio; by whom the space under the pictures was also decorated.

*Third Chamber of Raphael.*—In this room Raphael painted what is esteemed the finest of his works: I mean, the School of Athens. It must formerly have deserved the preference which has been universally allowed it, but in its present state I do by no means think it

equal to St. Peter in Prison. The latter has been so well preserved, that it excites no less admiration at this day than when it was first finished; while the other has been so much injured, that the pleasure with which it was originally seen is much diminished. Still, however, it is a delightful picture; and students of all nations flock hither to copy models from the different figures in this school of philosophy. It is well known that Raphael drew his own portrait, and that of several of his contemporaries, in the character of Grecian sages. Archimedes marking a figure with a compass, represents Bramante the architect; the young man kneeling and looking on with fixed attention, is the resemblance of Frederic duke of Mantua; and the two men on the left hand of Zoroaster (who holds a globe in his hand), are Pietro Perugino and Raphael himself. This distinguished specimen of the genius of the painter contains fifty-two figures; all of which are considered as finished in the most masterly manner.

The picture opposite represents the Study of Theology. On an altar, appears a Sun of Glory, with the holy sacrament. The Trinity, the Virgin, and St. John the Baptist, appear in the heavens above. Round the altar are placed four doctors of divinity, with other holy

fathers, and several saints, who discuss together the mysteries of the Old and New Testaments. This work is particularly admired for the regularity of the execution, and ranks among the best of Raphael's performances.

In the third picture to the right, over the window, Mount Parnassus is described. The Muses, in the centre of whom appears Apollo playing his harp, are placed in groups; while several poets of ancient and modern times are scattered over that celebrated mountain. Among these are seen Homer, Ovid, Ennius, Tibullus, Catullus, Propertius, Dante, Bocaccio, &c. &c.

The fourth picture, which stands over the opposite window, is a personification of Jurisprudence, which is represented by its three necessary concomitants,—Prudence, Temperance, and Fortitude. Historical pieces illustrative of the subject surround the work: that on the right describes Justinian giving his Digest to Tribonian; and that on the left, Gregory IX. delivering his decrees to a consistorial advocate.—The ceiling of this great room is divided into nine paintings, which are separated by an ornament in chiar-oscuro on a golden ground. In that of the middle, which is of an octangular shape, are drawn several angels holding the arms of the church. The four round pieces,

which correspond with the great pictures below, represent Philosophy, Theology, Poetry, and Jurisprudence. In the four oblong frames the following subjects are painted: Fortune, the Judgement of Solomon, Adam and Eve tempted by the Serpent, and Marsyas flayed by Apollo. The lower part of the room is decorated in chiar-oscuro by Polydore di Caravaggio.

*Fourth Chamber of Raphael.*—In this room is the celebrated picture of the Fire at Rome which took place in the reign of Leo the Fourth. In this, Raphael, who painted the whole of the piece with his own hand, is supposed to have taken his groups from Virgil's description of the burning of Troy. I must confess, that, after all I had heard of the picture, and after having seen the beautiful print of the same by Morghen, I was much disappointed. This great original was, I have no doubt, some years ago, as admirable as it has been represented by the artists and travelers who have visited Rome; but at present it is so injured by the united effects of time and damp, that it requires all the assistance of that prejudice with which one sees the admired works of a great master, to discover its perfection. Artists still find in it enough of its pristine merit to afford them an

invaluable subject of imitation; but I am convinced that those who are not connoisseurs would look at it without perceiving its existing beauty, if they were not told that this was a celebrated picture of Raphael. I can only say of it, as the flying Trojan said of that city whose destruction formed the model of this picture, "fuit Ilium!"

In the picture opposite, the painter has represented pope Leo the Third justifying himself, in the presence of Charlemagne, and before an assembly of cardinals and archbishops, by swearing to the falsehood of the calumnies propagated against him.

The subject of the third piece is Leo the Fourth gaining a victory over the Saracens at the Porta Ostiensis.

The coronation of Charlemagne, performed by Leo the Third in the basilick of St. Peter, is described in the fourth and last picture.

The paintings of the ceiling are from the pencil of Pietro Perugino, and are those which, as has been already mentioned, Raphael, out of respect to his former master, would not permit to be effaced. The lower part of the room is ornamented with chiar-oscuros, by Polydore di Caravaggio; and in the fourteen pieces into which they are divided, are the portraits of so

many princes, who had merited this honor by benefactions to the holy see.

Returning from the chambers through the lodges of Raphael, I entered that part of the palace which was begun by Sixtus the Fifth, and finished by Clement the Eighth. Here Pius the Sixth had a splendid apartment, which he inhabited during the whole of the winter months. His successor, the present pope, less wealthy and less ostentatious, lives entirely at the humble mansion of Monte Cavallo,—excepting only during the period of the Holy Week, when the functions of that season compel him to make an occasional residence in the palace of the Vatican.

Descending thence to the lower floor of the lodges, I found a door opening on the vast gallery by which the Vatican communicates with the Belvidere *. The length of this gallery is eight hundred and eighty-two French feet, and the breadth twenty-two. In the middle is an iron gate, by which I entered

* A building to the north of the palace bears this name. It is so called on account of the fine view, if we believe some writers, or, according to others, from Torri di Venti, because the wind is oftener heard in this than in any other part of the vast building.

The *Library of the Vatican.*—The collection of books was originally begun in the palace of St. John of Lateran, and was afterwards removed to the Vatican by Martin the Fifth. Constantly increased, by the liberality and care of different pontiffs, the library soon became too large for the apartment which it first occupied. Sixtus the Fifth ordered a long suite of rooms to be built for this purpose. His intentions were pursued by his successors; and by none more effectually or more splendidly than by Pius the Sixth.

The ceiling of the first chamber is painted with arabesque figures, with eight figures of Sibyls, and with several landscapes by Paul Brill. Under the entablature are portraits of different cardinals who have at various times filled the office of librarian.

Next follows the vast hall or principal room of the library. It is one hundred and ninety-six feet long, and forty wide. It is divided into two naves, by seven great pilasters, which support the roof. The ceiling is painted with arabesque figures. It has been very justly remarked, that this apartment has very little the appearance of a library,—as the books are enclosed in presses, and are consequently not visible. The same circumstance has kept from view the losses which the collection has lately

experienced. It is well known that the French have drawn no inconsiderable number of valuable manuscripts from this *depôt* of ancient knowledge. I in vain requested the permission of seeing those which remain: I cannot therefore speak from my own knowledge; but I hear that some are left of no trifling value. Forty-six vast presses were once filled with rare curiosities of this sort, in Greek, Latin, German, and Italian; many of which were illuminated with beautiful paintings. The doors of these presses were painted by Antonio Viviani and other artists. The most memorable events of the pontificate of Sixtus the Fifth form the subject of the entablature which runs round the ceiling; and between the windows are represented all the most celebrated libraries in the known world. In one of these pictures appears the library founded by Augustus on the Palatine Hill, in which is introduced the story of the nine books offered by the Sibyl to Tarquin the Proud. Between the windows on the other side are painted the general councils of the church; and on the fronts of the pilasters which support the roof appear portraits of the first inventors of languages, or rather of those who have contributed the most to their formation.

The room was built by Dominico Fontana,

and possesses, besides the ornaments which I have mentioned, an ancient transparent alabaster column. It is nine feet and a half in height, and was found, in the year 1702, beyond the Porta di San Sebastiano, on the Appian Way. Opposite stands a marble sarcophagus, discovered beyond the Porta Maggiore; and a winding-sheet, which it enclosed, made of amianthus (a substance which burns without consuming). I likewise saw in this hall two beautiful tables of oriental granite, supported by bronze figures, and decorated with bas-relieves. They were placed here by pope Pius the Sixth; and they exhibit marks of the savage spirit displayed by the Neapolitan troops when they were quartered here during a part of the late troubles. Though the army of his Sicilian majesty came hither rather as allies than as enemies, their conduct is complained of by the Italians in the strongest terms; and my guide, in pointing out the injuries which had been done to these tables by the malice or inadvertence of these soldiers, added several anecdotes of similar barbarities.

At the end of this hall is a vast gallery, which, extending itself on the right and left, is said to cover one hundred and fifty toises or fathoms. Both these wings are filled with presses, which formerly contained manuscripts

and books of various kinds. Of the articles which they enclose at present, I can say nothing, as I could not obtain the permission of seeing them. On the top of these presses stand Etruscan vases.

In part of the right wing Pius VI. collected a rare and curious cabinet of valuable prints, which still are here. On the ceiling Bernardino Nocchi has painted portraits of the most celebrated engravers; among which I was proud to remark that of our countryman Strange. The last division on this side of the gallery formerly contained a cabinet replete with cameos, engraved stones, bronze figures, and medals. These have all been taken away, and are now at Paris.

In the left wing are painted the Elevation of the Obelisk of the Vatican; the *Façade* of the church of St. Peter, as originally planned by Michael Angelo; and other acts of the pontificate of Sixtus V.

The Museum Christianum, on the same side, is appropriated to curiosities connected with the history of religion. Here are collected the instruments with which the martyrs were put to death, cameos, inscriptions, and bas-relieves; all relating to events which happened in the early ages of Christianity.

Beyond this division is one in which the

Egyptian Papyri are kept in glass-cases. This part of the gallery is thence called the Chamber of Papyrus. It is ornamented with fluted pilasters of red granite; the frieze is of porphyry; and the pavement of fine marble. The ceiling is a beautiful work of Mengs, of whose pencil it is considered one of the best performances. All the decorations of the room are by him, and allude to the objects contained in it, and consequently consist of Sphinxes, Egyptian idols, and arabesque figures.

In the centre of the ceiling is represented, alfresco, the Entrance of the Museum Clementinum. History, personified by a female figure of dignified appearance, is drawn in the act of writing on the wings of Time the useful acts of Clement XIV. A Genius brings him the volumes of the Papyri, that they may be unrolled, and transmitted to posterity; while Fame announces to the world this splendid establishment.

The two figures over the door are also by Mengs, and are much admired. One is intended for Moses, and the other for St. Peter. The latter is esteemed the best.

In leaving the library, by the same door by which I entered, I was led through the same passage till I came to another iron gate; be-

yond which I found a vast collection of Greek and Latin inscriptions, contained in several tables fixed against the wall. This rare and much-esteemed assemblage of ancient monuments consists of those with which the cardinal Passionei formerly adorned his villa. They were bought by Pius VI.; who, not satisfied with making this acquisition, considerably enriched the collection by other purchases.

At the end of the corridor, or passage, stands a staircase, remarkable for two columns of black-and-red granite, and for some arabesque paintings by Daniel di Volterra.

At the top of these stairs, another iron gate, decorated with the arms of Pius VI., leads into

The *Pio-Clementine Museum.*—It certainly reflects much honor on the memory of the late pope, that he endeavoured to bring together, in this splendid museum, the choicest specimens of Grecian and Roman sculpture. That he was eminently successful in this great attempt, and that he collected here whatever the ancients had left of grand and sublime, all those who visited Rome before the invasion of the French, have sufficiently proved. Perhaps no spot in Italy has so severely suffered from the national calamity as that which I am about to describe. The most celebrated works

of art have been removed; yet enough remains to interest the attention of strangers, and to convey some idea of the immense treasures which this building formerly contained.

I proceed to speak of the different apartments.

The first is called the Square Vestibule. The following are the objects which appeared to me most deserving of notice: a niche, or recess, made of one block of marble, supposed to have formed the receptacle of a Bacchanalian figure. At Todi it was converted into a Christian altar, and was thence brought to Rome. Opposite are the monuments found in the tombs of the Scipios in the year 1780. They consist of a sarcophagus made of Peperino stone, ornamented with roses and other decorations. From the inscription, in very old Latin, it appears to have contained the ashes of Scipio Barbatus. On the sarcophagus is a Young Head crowned with laurel. Some antiquaries believe that this is one of those heads which Cicero mentions as decorating the tomb of the Scipios. Various inscriptions, taken from the same tomb, are here preserved, and placed against the wall. They are all in honor of different members of the Cornelian family.

The next room, called the Round Vestibule, still possesses the much-admired fragment of a

statue of Hercules, called the Torse (or trunk) of Belvedere, the work of Apollonius, the son of Nestor. This relic was much admired by Michael Angelo, and was often the subject of his studies. The four niches contain, the fragment of a figure of a Philosopher in a long robe, found at Tivoli, in the villa of Adrian; the trunk of a statue, supposed to have been that of a Barbarian, much esteemed by Raphael; the trunk of a seated Female, and a half-length colossal figure of a Man, found near the church of St. John of Lateran. Above these are placed bas-relieves; one of which was found at Ostia, and represents Pluto and Proserpine. The ceiling is painted in chiar-oscuro; and the subject is the Church giving to Rome the empire of the world.

The Chamber of Bacchus, which adjoins, still possesses the celebrated group of Bacchus leaning on a Faun. It is in high preservation, and was found at Murena, an estate belonging to the family of Giraud. Opposite the window is the lid of a sarcophagus, on which a Seaport is represented. It was discovered in a vineyard on the Appian Way. There is also here a statue of Venus holding the apple which had been decreed her by the judgement of Paris. It was formerly in the Justiniani palace.

The next object of attention is

The *Portico of the Court.*—This spot was once the most celebrated in Italy, and indeed in Europe, for the statues which it contained. The court, covering the space of a hundred feet, was surrounded with a portico of an octangular form by Clement XIV. (Ganganelli), supported by Ionic columns of oriental granite. Here were formerly collected the most splendid monuments of antiquity; among which were included, the Laocoon, the Apollo, and the Antinous. All these originals, I need scarcely add, were taken away by the French, and are now at Paris. Copies, in plaster of Paris, mark the places which were originally filled by these master-pieces of human art. Several other statues, ancient sarcophagi, and bas-relieves, have also been removed.

The following are the most remarkable objects which still remain:—A fine column of beautiful granite; an urn of white marble, on which is embossed a Bacchanalian figure; the foot of an ancient table, with two griffins and two fauns; a sarcophagus, with an inscription in Greek and Latin, by which it appears that it was that of Sextus Varius Marcellus, father of Heliogabalus; an alabaster sepulchral urn, by Volterra; a colossal statue of Augustus, with an ancient cup and a cornucopia; a sarcophagus, on which is represented the Death

of Agamemnon; embossed on an urn, the figure of a falling gladiator; a bas-relief of a female figure; besides several sarcophagi and funeral vases.

On the ceiling of the portico, near the door leading into the interior of the museum, is painted, in chiar-oscuro, Rome seated on the banks of the Tiber, while Fame sounds the glory of Pius VI. Over the arch of this entrance the following inscription appears.—

Pius. Sextus. Pontifex. Maximus.
Statius. undique. et monumentis. veterum
Conquisitis. Museum. Pium. a. fundamentis
Extruxit. Clementinum
Absolvit. artium. ingenuarum
Incremento MDCCLXXXII.

A little further on are two columns of ancient green marble; and two Dogs, the figures of which have been much admired. Among several sarcophagi, one deserves particular attention, on which the story of Niobe's children is represented. It was found at the same time with that on which is engraved the fable of Diana and Endymion. The latter was formerly here, and is now at Paris.

The most distinguished object still left, is a statue of Venus attended by Cupid. Over this figure is the portrait of Sallustia Barbia Orbiana, wife of Alexander Severus.

In the niche formerly occupied by the Apollo of Belvedere, stands a specimen of modern talent highly creditable to the present age. It is a figure of Perseus, lately finished and placed here by Canova; of whose talents I have before had occasion to speak.

Several bas-relieves remain of considerable merit; particularly the Rape of Europa by Jupiter in the form of a Bull; a Bacchanalian Nymph; and a group of Hercules and Bacchus. There is likewise here a beautiful basin of black-and-white marble, brought hither from the mausoleum of Adrian. Above, is a bas-relief descriptive of various persons dressed in togas, with portraits of different emperors.

Besides many sarcophagi, there is in this part of the portico an ancient column of porphyry, found among other foundations of the Ponte Rotto. The ceiling is painted in chiar-oscuro by Unterperger. The subject is the Fine Arts protected by the munificence of Pius VI.

On the other side of the portico a cippus (or monumental stone) deserves notice, on which is written the name of Nevius. Near it are two pillars, decorated with arabesque and other ornaments. A fine basin of basalte, found in the thermæ of Antoninus; and figures of Pallas and Mercury, also merit attention.

The whole of the portico is filled with sarco-

phagi, statues, basins of granite, and other curiosities.

Having finished the tour of the interior, I walked round the outside of the court. Under the arches are eight bas-relieves, ancient, and extremely beautiful.

I was next led into what are called

*The Chambers of the Rivers.*—These apartments, built by Michael Angelo Simonetti, form the commencement of that part of the edifice which was added by Pius the Sixth, for the reception of those objects with which he daily enriched and enlarged the collection of the museum. An elegant vestibule separates the chamber of the Nile from that of the Tiber; and is filled with figures of animals, in various marbles, similar to those found in the rooms to which it leads. The most remarkable articles which it contains at present, are an ancient mosaic, found at Palestrina, in black-and-white stone, on which is represented an Eagle devouring a Hare; and another similar work, descriptive of a Tiger.

To the right of this vestibule is the Chamber of the Nile.—It is filled with statues of various animals,—goats, dogs, peacocks, oxen, cows, lions, eagles, panthers, tigers, and elephants.

The most remarkable of these is a female Goat, supposed to be Amalthea the nurse of Jupiter. A group between the pillars represents Hercules killing the three Giants and taking away their oxen. The famous Meleager, formerly here, has been sent to Paris; as have many other articles, too numerous to relate. The colossal statue of the Nile, which was the ornament of this room, to which it gave its name, was removed before my arrival. I understand that it has been demanded by Bonaparte.

The centre of the pavement of the floor consists of twelve pieces of ancient mosaic, representing various animals and different sorts of fruit, found beyond the Porta Maggiore.

The beautiful group of a Marine Centaur ravishing a Nymph, attended by several Cupids enforcing silence, which was originally seen in the Chamber of the Tiber, has, I know not why, been lately placed in this room. It was discovered in a vineyard near the Porta Pinciana.

The Chamber of the Tiber, like that which I have just described, is principally filled with figures of animals. There is a group on each side of the door, the subject of which is the same, and describes a Dog in the act of seizing a Stag. These are modern, the production of Francesco Antonio Franzoni, the artist who

was employed in restoring several of these statues. There are likewise here several ancient groups and bas-relieves, all descriptive of the animal creation. The colossal statue of the Tiber has shared the same fate with that of the Nile: it has been claimed, and will shortly be sent to France.

I next entered

The *Gallery of Statues*.—This magnificent room was greatly extended and beautified by the late pope, as appears by an inscription which records the fact. Its most valuable ornaments have been taken away by the French; but still many works interesting to connoisseurs remain. Of the latter I can send you no satisfactory account: every thing here, in consequence of the heavy losses experienced by the Vatican, has changed its place; and the old catalogues, by which alone its former can be compared with its present state, have become totally useless. In the multitude of statues, bas-relieves, and other curiosities, now thrown together, such a chaos is produced, that I had neither time nor patience enough to make out a list on which any reliance ought to be placed. I shall therefore content myself with remarking, that an ancient statue of Tiberius,

the drapery of which is particularly beautiful; and a modern one of a Pugilist, lately placed here, from the chisel of Canova; appeared to me the objects most deserving attention in this room. The latter is considered as one of the most successful efforts of the genius of this living artist; who, if he continue to improve in proportion to the progress which he has already made, may at last rescue the present age from the disgrace of not possessing any sculptor of superior merit.

The three *Chambers of Busts* are filled with heads of emperors, poets, and philosophers, placed on shelves, which run round each of these rooms. They have of course paid their contribution to the demands of the conquering enemy, but still several excellent busts may be found among the many which remain.

I was next led into the *Exterior Lodge*, which is entered by a splendid iron railing, with ornaments of gilt bronze intermixed with crystal. It is filled with ancient statues. I was particularly pleased with a bas-relief representing two figures, one of which is a Priestess of Isis.

From the exterior lodge I went into the *Cabinet of Pius the Sixth*, a beautiful room,

built by Simonetti. The ceiling was painted by Dominico de Angelis, and represents the following subjects: the Triumph of Bacchus and Ariadne, Paris giving the apple to Venus, Diana and Endymion, Venus and Adonis, and Pallas and Venus. Four columns of alabaster, and an equal number of pilasters, support the roof. The frieze, ornamented with festoons and figures of children, is ancient. The French have taken from this chamber its finest statues, particularly the Young Paris, and Venus rising from the Bath. The principal objects now deserving notice are the bas-relieves representing the Labors of Hercules, the Apotheosis of Adrian, &c. There are also here some curious marble chairs.—The floor is of ancient mosaic, beautifully worked, and was taken from Adrian's Villa.

The *Chamber of the Muses* then drew my attention. It is a grand and beautiful room, supported by sixteen columns of Carrara marble; the capitals of which are ancient, and were found in the villa of Adrian. The splendid collection of the statues of the Muses, and of those of Grecian Sages and Orators, I need scarcely say, is no longer here. These admirable specimens of ancient sculpture, which, after being discovered at Tivoli, were arranged

with so much taste in this room by Pius the Sixth, are now at Paris. Nothing remains here deserving notice, but the apartment, which is elegant, decorated with a ceiling painted with corresponding subjects, and a pavement of ancient mosaic, found in the Gaietani palace, near the Porta Maggiore.

The *Round Chamber*, built also by Pius the Sixth, is decorated with ten lofty pilasters of Carrara marble, the capitals of which are beautifully worked by Franzoni. The room is lighted by a circular opening in the centre of the roof, in the style of the Pantheon. The whole is the architecture of Simonetti. Most of the curiosities formerly admired in this room, have experienced the fate of those in the adjoining apartments.

The *Chamber of the Grecian Cross*, which was also constructed by the late pope, is a beautiful room; and the door by which it is entered is esteemed the finest in the world. Part of the ornaments is ancient, and was taken from the villa of Adrian.

Some statues are left in this room, particularly one of Augustus half naked, which is much esteemed, because the original head is attached to it. There are likewise here, a bas-relief, on

which a Griffin is sculptured; a vase of ancient green marble; an Egyptian Idol; and a vase of rare granite, beautifully spotted.

Besides these, there is, under the window, a great urn of porphyry, commonly called the Sepulchre of Bacchus, but which received the ashes of Santa Constantia. Several Egyptian idols and sphinxes; a statue of a Muse, sitting, and holding a lyre; the funeral urn of Santa Helena, made of red porphyry, and adorned with various figures; and a colossal statue found at Otricoli, are among the remaining treasures of this room; the floor of which is ornamented with a mosaic work of arabesque figures, and a head of Minerva. It was brought from the ancient Tusculum.

I next ascended the principal stairs of the museum. They are extremely grand, made entirely of Carrara marble, and divided into three flights. They are supported by twenty columns of granite, and are decorated with metal railings and other ornaments. On the first landing-place are two figures of Rivers; one of which, in white marble, has a head sculptured by Michael Angelo: the other, in grey marble, is the personification of the Nile.

At the top of these stairs (which communicate with the different divisions of the mu-

scum and the library) I entered, by an iron railing,

The *Upper Gallery.*—This long and beautiful room owes its origin to the munificence of Pius VI., and was built by Michael Angelo Simonetti. It is divided into six different parts, separated by as many arches, each of which is supported by two columns. The same reason which prevented my sending you a detailed account of the gallery below, puts it out of my power to give you any satisfactory account of the contents of this. Having, to every question I put to my guide respecting the most interesting objects formerly here, received the same uniform answer, "sono à Parigi*," I gave up the attempt; and, after wandering through the room, and looking at the curiosities which remain, without taking any notes (for I found I could obtain no satisfactory intelligence), I went into

The *Gallery of Pictures*, which was also built by the late pope, and is a fine saloon separated into three divisions. The works which it formerly contained are well known to all lovers of painting, and did infinite honor to the taste of

* "They are at Paris."

Pius VI., by whom they were collected. The greater part of these pictures has been taken to Paris: of the few which remain the following appear the best:—St. Jerome, by Spagnoletto; the Flight into Egypt, by Barocci; St. Jerome, by Caravaggio; Dispute with the Doctors, by Spagnoletto; Saul and David, by Guercino; and St. Cecilia, by Vanni.

This miserable relic of the treasures which this room once possessed, will convey to you some idea of the mighty losses which the Vatican has experienced.

After spending several hours in the various rooms of this magnificent palace, I descended the no less splendid stairs of the museum, and entered

The *Garden of Belvedere*, attached to this building. Nicholas V. was the pontiff by whose order these grounds were first laid out. They were afterwards extended and improved, under the superintendance of Bramante. One of the objects pointed out on entering this spot, is an immense bronze Pine-apple, said to have been originally placed on the summit of Adrian's Mausoleum. Within the precincts of an interior garden stands a very pretty cassino (or summer-house), built by Pius IV., from a design of Pirrhus Ligorio. It is ornamented with fine

pillars and statues, besides paintings by Frederic Zuccheri and others.

There is nothing very particular in the garden itself; and probably it would be but rarely visited, if it did not possess the pedestal of the column raised in honor of the memory of Antoninus Pius by his sons Marcus Aurelius and Lucius Verus. The pedestal and the column were both found on the Monte Citorio in the year 1705. The latter, made of one block of red granite, seventeen feet in circumference and forty-nine in height, after lying several years neglected, was injured by the fire at Rome in 1759, and was afterwards applied to the purpose of repairing the three obelisks which were erected during the pontificate of Pius the Sixth. The former was placed on the Monte Citorio by Benedict the Fourteenth, and was afterwards removed into this garden by the late pope, when the celebrated solar obelisk of Augustus was by his order erected on the spot occupied by the pedestal. It is made of one block of white marble, is thirteen feet high, and admirably sculptured. On it appears a modern inscription, made on bronze, in imitation of the ancient one. On one side is described the Apotheosis of Antoninus Pius and Faustina his wife; and on the others are ornaments in demi-relief, representing soldiers

on horseback carrying trophies, as the Roman customs required at the funeral of a Cæsar.

With the garden of Belvedere I close my account of the Vatican; and with the latter, this long, yet still imperfect, narrative of the remaining curiosities of modern Rome.

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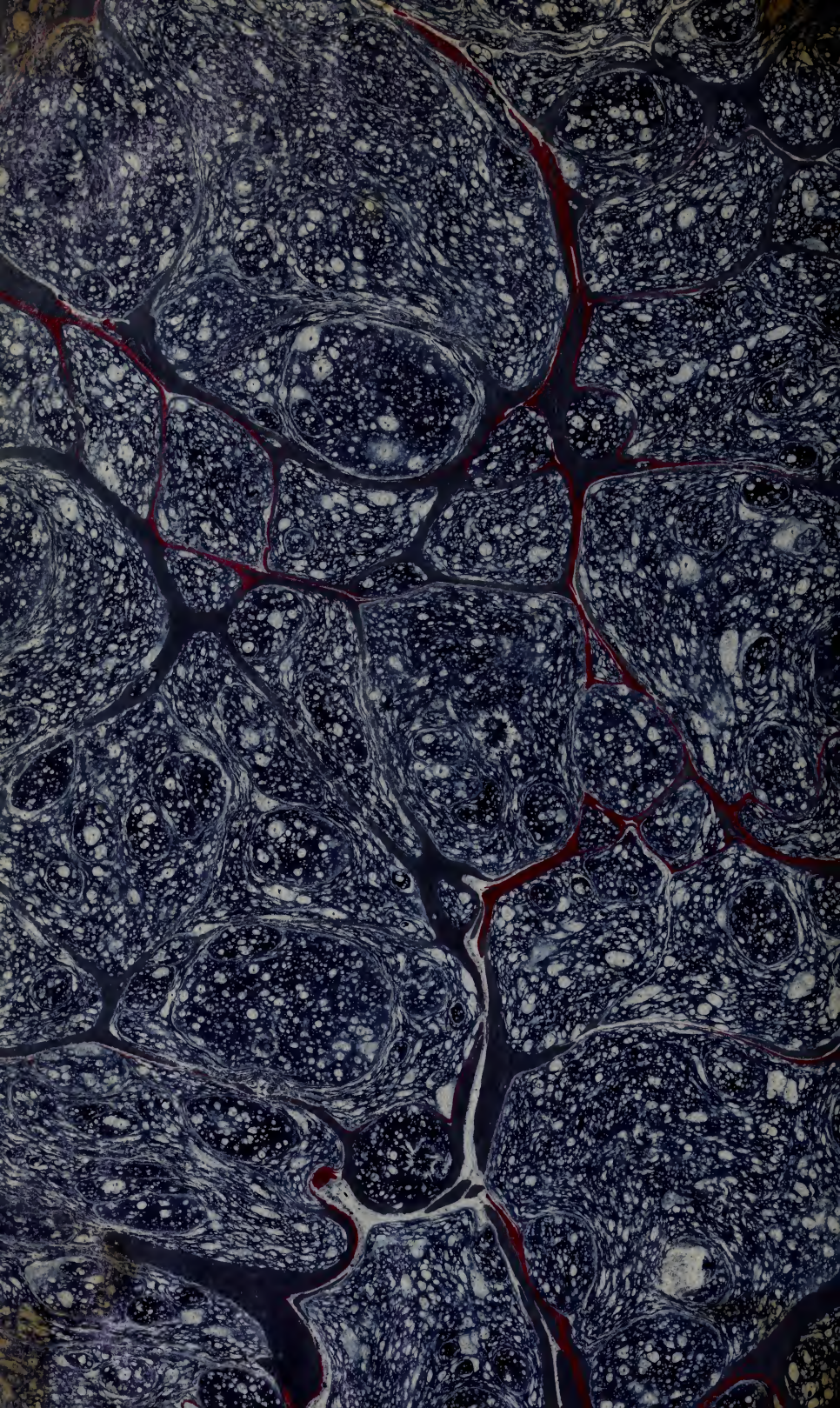

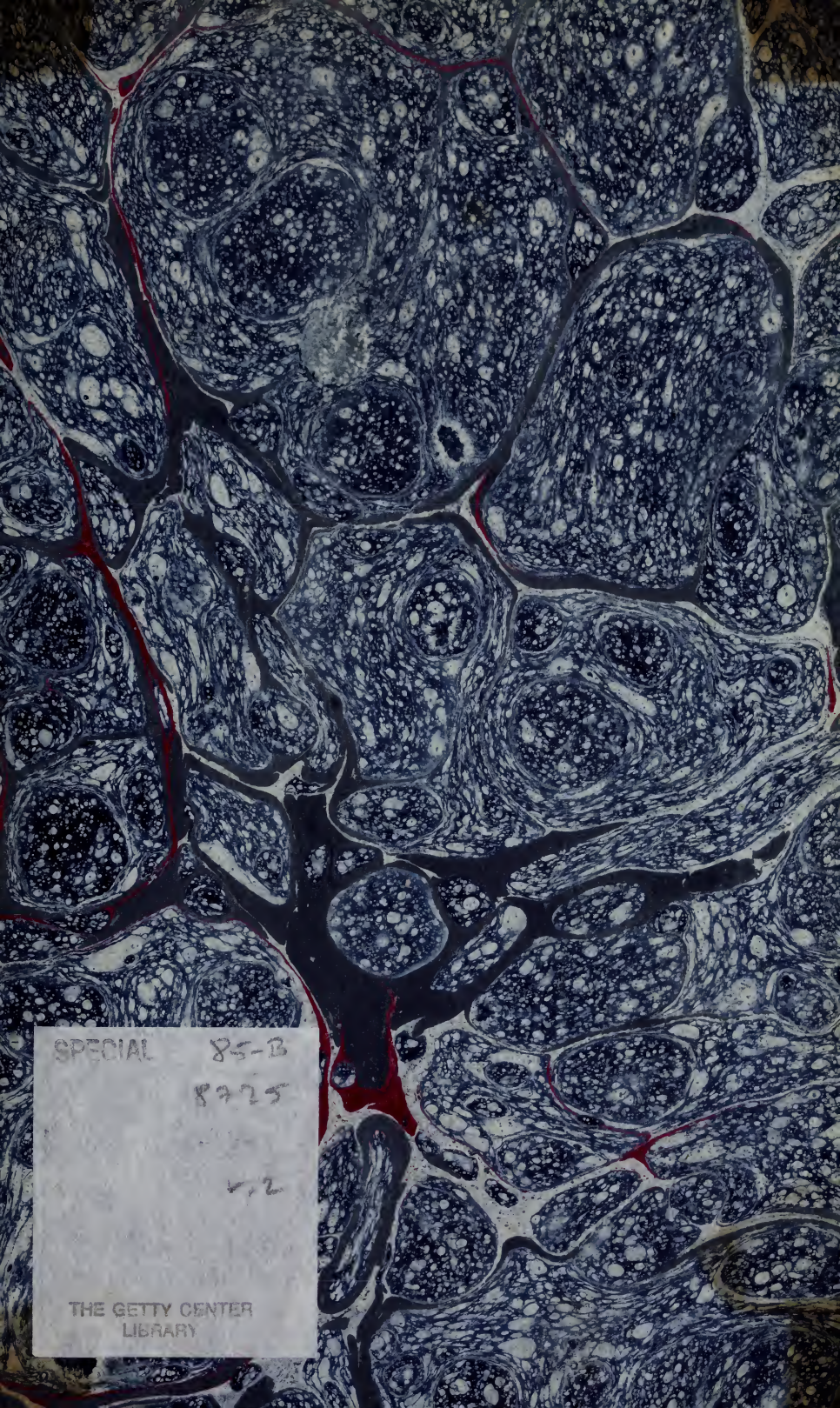
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